THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

1921
Mar. 9
NeAmH

ON PUBLIC EXHIBITION

AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK
ENTRANCE, 6 EAST 23RD STREET

BEGINNING SATURDAY, MARCH 5TH, 1921,
AND CONTINUING UNTIL THE TIME OF SALE

ETCHINGS BY MASTERS OF THE NEEDLE

INCLUDING THE COLLECTION OF

MR. TROWBRIDGE HALL

OF NEW YORK CITY

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

LA4132

BY ORDER OF OWNERS HEREINAFTER DESIGNATED
ON WEDNESDAY AND THURSDAY EVENINGS

MARCH 9TH AND 10TH, 1921, AT 8:00 O'CLOCK

AT THE AMERICAN ART GALLERIES

ANDERS ZORN

SELF-PORTRAIT WITH FUR CAP.

[No. 434]

ILLUSTRATED CATALOGUE OF

ETCHINGS BY MASTERS OF THE NEEDLE

INCLUDING THE COLLECTION OF

MR. TROWBRIDGE HALL

OF NEW YORK CITY

TO BE SOLD WITHOUT RESERVE OR RESTRICTION

BY ORDER OF OWNERS HEREINAFTER DESIGNATED

ON WEDNESDAY AND THURSDAY EVENINGS

MARCH 9TH AND 10TH, AT 8:00 O'CLOCK

THE SALE TO BE CONDUCTED BY

MR. THOMAS E. KIRBY AND HIS ASSISTANTS, OF

THE AMERICAN ART ASSOCIATION, MANAGERS

NEW YORK CITY

1921

STATEMENT OF OWNERSHIP

The Property of MR. TROWBRIDGE HALL, of New York City, sold by his order, is herein catalogued under items, Numbers,—4, 5, 6, 41, 45, 47, 51, 52, 55, 61, 62, 64, 78, 100, 109, 114, 116, 117, 122, 210, 231, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 288, 289, 290, 293, 295, 296, 299, 305, 307, 308, 326, 334, 335, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 366, 367, 368, 376, 378, 381, 382, 388, 392, 393, 401.

Part of a NEW YORK COLLECTION, sold by order of owner, is herein catalogued under items, Numbers,—20, 40, 50, 71, 73, 74, 94, 95, 110, 111, 115, 125, 127, 139, 148, 163, 207, 208, 209, 216, 217, 218, 219, 220, 228, 232, 247, 283, 284, 285, 286, 287, 292, 294, 304, 311, 323, 365, 374, 377, 379, 383, 391, 402, 409, 412, 413, 415, 416, 417, 418, 419, 420, 421, 422, 426, 427, 428, 429, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444.

Etchings from a CONSIGNMENT RECEIVED FROM ABROAD, and sold by order of owner, are herein catalogued under items, Numbers,—8, 9, 10, 11, 12, 13, 14, 42, 43, 44, 46, 48, 49, 53, 54, 56, 57, 58, 60, 104, 106, 112, 124, 128, 138, 143, 213, 248, 249, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 324, 325, 327, 336.

Etchings consigned by THE MISSES HANSON of Woodstock, New York, and sold by their order, are herein catalogued under items, Numbers,—403 and 404.

Etchings consigned by MRS. GANO DUNN of New York City, and sold by her order are herein catalogued under items, Numbers,—103, 154, 162, 170, 173.

The Property of MR. R. C. SOMERVILLE, of Batesville, Arkansas, sold by his order, is herein catalogued under items, Numbers,—1, 2, 3, 21, 22, 23, 38, 39, 76, 77, 81, 82, 83, 84, 85, 98, 99, 164, 188, 196, 199, 201, 214, 215, 313, 314, 315, 316, 317.

Etchings forming a part of a NEW YORK COLLECTION, and sold by order of the owner, are herein catalogued under items, Numbers,—27, 28, 29, 30, 31, 32, 33, 34, 35, 37, 63, 65, 66, 67, 68, 105, 113, 119, 121, 123, 126, 130, 132, 133, 137, 144, 145, 146, 147, 153, 221, 222, 223, 224, 225, 226, 227, 230, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 265, 329, 361, 364, 371, 395, 397.

The Property of A BOSTON COLLECTOR, sold by his order, is herein catalogued under items, Numbers—7, 59, 72, 79, 90, 91, 92, 107, 129, 135, 136, 140, 141, 142, 204, 246, 250, 264, 297, 298, 300, 303, 318, 328, 360, 394, 396, 398, 414, 424.

The Property of MR. V. WINTHROP NEWMAN, of New York and London, sold by his order, is herein catalogued under items, Numbers,—362, 363, 369, 370, 373, 375, 380, 384, 386, 390.

Etchings consigned from a SOUTHERN COLLECTION, and sold by order of the owner, are herein catalogued under items, Numbers,—149, 150, 151, 152, 155, 156, 157, 158, 159, 160, 161, 165, 166, 167, 168, 169, 171, 172, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 189, 190, 191, 192, 193, 194, 195, 197, 198, 200, 202, 203, 205, 206.

Etchings consigned by HON. ARTHUR WHITNEY of Mendham, New Jersey, and sold by his order are herein catalogued under items, Numbers,—86, 88, 387, 389, 400, 405.

The Property of A PRIVATE OWNER, sold by his order, is herein catalogued under items, Numbers,—15, 18, 36, 69, 70, 93, 101, 243, 251, 252, 312, 322, 408, 423.

Etchings consigned by MR. HANS HINRICHS, sold by order of owner, are herein catalogued under items, Numbers,—108, 118, 120, 131, 134, 212, 229, 301, 319, 320, 321, 372, 406, 407, 410, 411, 430.

Etchings sold by order of RICHARD ELY, ATTORNEY, are herein sold, catalogued under items, Numbers,—16, 17, 19, 75, 80, 89, 102, 244, 245, 291, 302, 306, 309, 310, 330, 331, 332, 333.

Etchings consigned by MR. ADAM TINDEL of Philadelphia, and sold by his order, are herein catalogued under items, Numbers,—24, 25, 26, 96, 97.

Consignments from THREE PRIVATE PARTIES, are herein catalogued under items, Numbers,—87, 211, 385, 399, 425.

Conditions of Sale

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale, shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale, shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. **Shipping,** boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association, will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert who thereby would become responsible for such damage as might result were his opinion without proper foundation.

SPECIAL NOTICE

Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph or telephone, will be faithfully attended to without charge or commission. Any purchase so made will be subject to the above Conditions of Sale, which cannot in any manner be modified. The Association, however, in the event of making a purchase of a lot consisting of one or more books for a purchaser who has not, through himself or his agent been present at the exhibition or sale, will permit such lot to be returned within ten days from the date of sale, and the purchase money will be returned, if the lot in any material manner differs from its catalogue description.

Orders for execution by the Association should be written and given with such plainness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much **for the lot**, and when the lot consists of one or more volumes of books or objects of art, the bid per **volume** or **piece** should also be stated. If the one transmitting the order is unknown to the Association, a deposit should be sent or reference submitted. Shipping directions should also be given.

Priced copies of the catalogue of any sale, or any session thereof, will be furnished by the Association at a reasonable charge.

AMERICAN ART ASSOCIATION
American Art Galleries
Madison Square South
New York City

At The American Art Galleries

MADISON SQUARE SOUTH, NEW YORK

UNRESTRICTED PUBLIC SALE OF ETCHINGS BY MASTER ARTISTS

BY ORDER OF OWNERS HEREINBEFORE DESIGNATED

First Session, Numbers 1 to 227, inclusive

WEDNESDAY EVENING, MARCH 9TH, AT 8:00 O'CLOCK

ANDREW F. AFFLECK

Contemporary English etcher.

AFFLECK, ANDREW F.

5 1. Baltimore Cathedral, Exterior. Etching.
Signed Artist Proof. Beautiful impression. In perfect condition.
Height, 11½; length, 17¾ inches.

AFFLECK, ANDREW F.

10 2. The Doges Palace, Venice. Etching.
Signed Artist Proof. Beautiful impression. In perfect condition.
Height, 16⅛; length, 24 inches.

AFFLECK, ANDREW F.

16 3. Toledo Cathedral, Interior. Etching.
Signed Artist Proof. Beautiful impression. In perfect condition.
Height, 24⅜; width, 16¼ inches.

ADOLPHE APPIAN

French etcher. Born at Lyons, in 1819. A pupil of Corot and of Daubigny.

APPIAN, ADOLPHE

5 4. Souvenir. Painter-etching.
Beraldi, No. 1.
Proof on Japanese vellum. Attached by the upper corners to a cardboard and framed in ½ inch gilt frame.
Height, 5; length, 9⅜ inches.

APPIAN, ADOLPHE

5. Chemin de l'Étang de Frignon à Creys (Lsère). Painter-etching.
Beraldi, No. 1. V.
4 Signed in the left upper corner of the plate and dated 1864. Proof on etching paper laid down on cardboard and framed in ½ inch gilt frame.
Height, 5½; length, 10½ inches.

APPIAN, ADOLPHE

6. Source de l'Albarine. Painter-etching.
Beraldi, No. 2.
Signed in the left upper corner of the plate and dated 1870. Proof on soft Japan paper, signed in pencil in the lower margin by the artist. Hinged from the upper corners on cardboard and framed in ¾ inch gilt frame.
Height, 7¾; length, 14⅛ inches.

10/

FRANCESCO BARTOLOZZI, 1727-1815

Born in Florence, died in Lisbon. Pupil of Jos. Wagner at Venice. Came to London in 1764, where he did most of his finest plates. One of the original members of the Royal Academy.

BARTOLOZZI, FRANCESCO

7. Meekness, Beauty. Stipples.
Tuer, II, pp. 85-86, Nos. 15 and 16.
After G. B. Cipriani. Superb proofs before letters, printed in red. With large margins. Two lovely plates in fine condition.
Height of each, 6¼; width, 5 inches.

22 50/

EUGÈNE BÉJOT

Contemporary French etcher. Born at Paris in 1865.

BÉJOT, EUGÈNE

8. Le Pont Neuf, Paris. Etching.
Signed in lower margin, in pencil,—*E. Bejot.* Beautiful impression.
In perfect condition.
Height, 6⅝; length, 10 inches.

17 50/

BÉJOT, EUGÈNE

9. Le Quai de l'Horloge, Paris. Etching.
Signed in lower margin, in pencil,—*E. Bejot.* Beautiful impression.
In perfect condition.
Height, 10¾; width, 9⅜ inches.

17 50/

BÉJOT, EUGÈNE

10. L'Esplanade des Invalides, Paris. Etching.
Signed in lower margin, in pencil,—*E. Bejot.* Beautiful impression.
In perfect condition.
Height, 9; width, 7¾ inches.

15/

BÉJOT, EUGÈNE

11. Pont Neuf, Quai Des Orfèvres, Paris. Etching.
Signed in lower margin, in pencil,—*E. Bejot.* Beautiful impression.
In perfect condition.
Height, 9⅛; length, 9⅝ inches.

17 50/

BÉJOT, EUGÈNE

12. St. Bernard. Etching.
Signed in lower margin, in pencil,—*E. Bejot.* Beautiful impression.
In perfect condition.
Height, 8¼; length, 9 inches.

10/

BÉJOT, EUGÈNE

13. Saint Séverin. Etching.
Signed in lower margin, in pencil,—*E. Bejot.* Beautiful impression.
In perfect condition.
Height, 6½; length, 9¾ inches.

10/

BÉJOT, EUGÈNE
14. St. Malo. Etching.
Signed in lower margin, in pencil,—*E. Bejot.* Beautiful impression. In perfect condition.
Height, 6⅜; length, 7½ inches.

10.

BÉJOT, EUGÈNE
15. Saint Picolas, Paris. Etching.
With two other etchings, views of Paris, by this artist, published at different times in Art magazines.
Together, 3 pieces, various sizes.

20.

JACQUES FIRMIN BEAUVARLET

Born at Abbéville, about 1731; died in Paris, 1797.

BEAUVARLET, JACQUES FIRMIN
16. La Famille du Fermier. Engraving.
After the painting by Fragonard. Very fine proof before all letters. Had few tears in margins, all mended.
Height, 12⅞; length, 16⅜ inches.

BEAUVARLET, JACQUES FIRMIN
17. L'Hymen et l'Amour. Engraving.
After the painting by Boucher. Very fine impression, margins stained, otherwise in fine condition.
Height, 17⅝; width, 13¾ inches.

75.

BESNARD AND STEINLAN

BESNARD AND STEINLAN
18. La Toilette. Etching.
With (3) other etchings by this artist and an etching by Steinlan, published at various times in Gazette des Beaux-Arts. Together, 5 pieces, various sizes.

10.

GIULIO BONASONE

Early Italian. Flourished from 1531 to 1574.

BONASONE, GIULIO
19. Young Man Slaying a Sea-Monster. Engraving.
Bartsch, No. 178.
Signed on the plate,—*Julio Bonasone.* Very fine and early impression, in fine condition.
Height, 10⅝; length, 16¾ inches.

8.

FELIX BRACQUEMOND

French etcher. Born at Paris in 1833; died in 1915.

BRACQUEMOND, FELIX
20. Ducks. Etching.
Fine impression, printed on Japan paper. In perfect condition.
Height, 10⅝; length, 15¾ inches.

7

FRANK BRANGWYN

Contemporary English painter and etcher. Born in London in 1867.

BRANGWYN, FRANK
21. Hop Pickers (Cannon Street Station). Etching.
Signed Artist Proof. Beautiful impression. In perfect condition.
Height, 24¾; length, 37 inches.

35.

BRANGWYN, FRANK

22. St. Peter's, Genoa. Etching.
Signed Artist Proof. Beautiful impression. In perfect condition.
Height, 22¼; length, 25¾ inches.

25.

BRANGWYN, FRANK

23. Abbey of St. Leonardo. Etching.
Signed Artist Proof. Beautiful impression. In perfect condition.
Height, 29¾; width, 23¾ inches.

22 50

BRANGWYN, FRANK

24. The Traghetto, Venice. Etching.
Signed in lower margin, in pencil,—*Frank Brangwyn.* Beautiful impression.
In perfect condition.
Height, 15¼; width, 14¾ inches. Framed.
Artist's own proof sent over for exhibition at Philadelphia Academy of Fine Arts.

17 50

BRANGWYN, FRANK

25. Church of St. Nicholas, Dixmuden. Etching.
Signed in lower margin, in pencil,—*Frank Brangwyn.* Beautiful impression.
In perfect condition.
Height, 21¾; length, 26¼ inches. Framed.
Artist's own proof sent over for exhibition at Philadelphia Academy of Fine Arts.

17 50

BRANGWYN, FRANK

26. The Bridge of Sighs, Venice. Etching.
Signed in lower margin, in pencil,—*Frank Brangwyn.* Beautiful impression.
In perfect condition.
Height, 27½; width, 17¾ inches.
Artist's own proof sent over for exhibition at the Philadelphia Academy of Fine Arts.

80.

BRANGWYN, FRANK

27. The Monument, London. Etching.
Signed in lower margin, in pencil,—*Frank Brangwyn.* Beautiful impression.
In perfect condition.
Height, 27⅞; width, 17¾ inches.
[See Illustration.]

25.

BRANGWYN, FRANK

28. Gate of Naples. Etching.
Signed in lower margin, in pencil,—*Frank Brangwyn.* Very fine impression, printed on a bluish inlaid paper. In perfect condition.
Height, 20¾; width, 17¾ inches.

30.

BRANGWYN, FRANK

29. Tour de Faure. Etching.
Signed in lower margin, in pencil,—*Frank Brangwyn.* Beautiful impression, in fine condition.
Height, 9¾; length, 13½ inches. Framed.

12 50

BRANGWYN, FRANK

30. Breaking Up of the Duncan. (Small). Etching.
Signed in lower margin, in pencil,—*Frank Brangwyn.* Beautiful impression.
In perfect condition.
Height, 11⅞; length, 15¼ inches.

7 50

FRANK BRANGWYN

THE MONUMENT, LONDON

[NO. 27]

BRANGWYN, FRANK
31. CHURCH AT TAORMINA. Etching.
Signed in lower margin, in pencil,—*Frank Brangwyn.* Beautiful impression. IN PERFECT CONDITION.
Height, 10; width, 8 inches.

12 50

BRANGWYN, FRANK
32. TOUR DE FAURE. Etching.
Signed in lower margin, in pencil,—*Frank Brangwyn.* Beautiful impression. IN PERFECT CONDITION.
Height, 10; length, 13⅝ inches.

12 50

BRANGWYN, FRANK
33. TREE HAMMERSMITH. Etching.
Signed in lower margin, in pencil,—*Frank Brangwyn.* Beautiful impression. IN PERFECT CONDITION.
Height, 15; width, 12 inches.

12 50

BRANGWYN, FRANK
34. FARMER OF PORTEROGUE. Etching.
Signed in lower margin, in pencil,—*Frank Brangwyn.* Beautiful impression. IN PERFECT CONDITION.
Height, 10⅞; length, 14⅞ inches.

15 00

BRANGWYN, FRANK
35. THE VILLAGE GREEN. Etching.
Signed in lower margin, in pencil,—*Frank Brangwyn.* Beautiful impression. IN PERFECT CONDITION.
Height, 10¾; length, 14¼ inches.

12 50

BRANGWYN, BONNAT, GAILLARD
36. Original etchings, engravings and drypoints, published in the various Art Magazines at different times, included are also examples by Goeneutte. Dupont, Desboutin, Karl Daubigny, and others. Together, 23 pieces, various sizes.

10 00

J. ALPHEGE BREWER

Contemporary English etcher.

BREWER, J. ALPHEGE.
37. EXETER CATHEDRAL. Etching.
Signed in lower margin, in pencil,—*J. Alphege Brewer.* Beautiful impression, printed in colors. IN PERFECT CONDITION.
Height, 19¾; width, 14¼ inches.

7 50

H. SCOTT BRIDGEWATER

Modern English mezzotint engraver. Born August 28, 1864.

BRIDGEWATER, H. SCOTT
38. THE MOTHER, (The Dawn of Love). Mezzotint.
After the painting by F. Dicksee. Signed in lower margin, in pencil, by both painter and etcher. Superb impression, printed on India paper. IN PERFECT CONDITION.
Height, 18¼; width, 14⅜ inches.

12 50

BRIDGEWATER, H. SCOTT
39. MRS. THORNTON. Mezzotint.
After the painting by Lawrence. Signed Artist Proof. Beautiful impression, printed on India paper. Has few rust stains, otherwise in perfect condition.
Height, 17½; width, 14 inches.

FÉLIX BUHOT

French etcher, born at Valognes, Normandy, in 1847; died at Paris in 1898. "Let us say at once that Buhot—painter and etcher, is above all a poet. His technique is assuredly far from being simple. But he is free. He is not the slave of rules and formulae. The world at large cannot fail to admire the form of his message."—LÉONCE BÉNÉDITE.

BUHOT, FÉLIX

40. LES GARDES DU LOGIS. Etching and drypoint.
Bourcard, No. 76.
Second State. Signed in the plate, and with the red owl stamp on the back. Beautiful impression, IN PERFECT CONDITION.
Height, 3⅜; length, 4½ inches.
EX-LIBRIS L'ENSORCELÉE. Etching.
Bourcard, No. 116.
Second State. Fine impression, IN PERFECT CONDITION.
Height, 8⅝; width, 6 inches.
Together, 2 pieces.

175

BUHOT, FÉLIX

41. UNE MATINÉE D'HIVER AU QUAI DE L'HÔTEL-DIEU. Painter-etching with drypoint, aquatint and roulette work.
Bourcard, No. 123.
FOURTH STATE; the remarques of the lower margin have been burnished out and the height of the plate reduced. Signed on the plate and dated 1876. Proof on etching paper.
Height, 9¼; length, 12⅝ inches.

85

BUHOT, FÉLIX

42. LA FÊTE NATIONALE AU BOULEVARD CLICHY. Etching.
Bourcard, No. 127.
Signed in lower margin, in pencil,—*Felix Buhot,* and with the red owl stamp. Beautiful impression. IN PERFECT CONDITION.
Height, 12⅝; width, 9⅜ inches.

50.

BUHOT, FÉLIX

43. L'HIVER À PARIS OU LA NEIGE À PARIS. (À la Place Bréda.) Etching and aquatint.
Bourcard, No. 128.
Signed in lower margin, in pencil,—*Felix Buhot,* and with the red owl stamp. Beautiful impression. IN PERFECT CONDITION.
Height, 10; length, 13⅝ inches.

100.

BUHOT, FÉLIX

44. L'HIVER À PARIS OU LA NEIGE À PARIS. (À la Place Bréda.) Etching and aquatint. .....
Bourcard, No. 128.
Signed in lower margin, in pencil,—*Felix Buhot,* and with the red owl stamp. Beautiful impression. IN PERFECT CONDITION.
Height, 10; length, 13⅝ inches.

85.

BUHOT, FÉLIX

45. L'HIVER À PARIS OU LA NEIGE À PARIS. Painter-etching with drypoint and aquatint.
Bourcard, No. 128.
FIFTH STATE; in the immediate foreground there appear now only three dogs instead of four, as in the preceding state. Signed on the plate and dated "Paris X^bre 1879." Proof on etching papers.
Height, 9½; length, 14 inches.

55

BUHOT, FÉLIX

46. La Place Pigalle. Etching and aquatint.
Bourcard, No. 129.
Signed in lower margin, in pencil,—*Felix Buhot,* and with the red owl stamp. Beautiful impression. In perfect condition.
Height, 9⅞; length, 13⅝ inches.

50,

BUHOT, FÉLIX

47. Une Jettée en Angleterre. Painter-etching, with drypoint and aquatint.
Bourcard, No. 132.
Second State (of 4); the sketches in the left margin have not been changed and on the lower margin appears an escutcheon flanked by two dolphins. Signed on the plate and dated 1879. Proof on India paper laid on plate paper, with the big owl stamp in red. On the margin, directions for the printer by the artist.
Height, 11¾; width, 7⅞ inches.

77 50

BUHOT, FÉLIX

48. La Dame Aux Cygnes. Etching.
Bourcard, No. 144.
Signed in lower margin, in pencil,—*Felix Buhot,* and with the red owl stamp. Very fine impression. In perfect condition.
Height, 5⅜; length, 7¼ inches.

30,

BUHOT, FÉLIX

49. L'Orage. Drypoint.
Bourcard, No. 145.
After the painting by Constable. Signed with the red owl stamp. Beautiful impression. In perfect condition.
Height, 6; length, 8⅞ inches.

22 50

BUHOT, FÉLIX

50. Le Peintre de Marine. Etching and drypoint.
Bourcard, No. 146.
Signed in the plate, and with the red owl stamp in lower margin. Beautiful impression. In perfect condition.
Height, 5⅛; length, 8¼ inches.

25.

BUHOT, FÉLIX

51. Les Voisins de Campagne. Painter-etching, with aquatint and drypoint.
Bourcard, No. 148.
Fourth State (of 5); before the sketches on the right margin. Signed on the plate and dated "November 18." Proof on buff etching paper with the big owl stamp in red.
Height, 5¼; length, 7 inches.
[See Illustration]

160,

BUHOT, FÉLIX

52. Les Petites Chaumières. Painter-etching, with aquatint and drypoint.
Bourcard, No. 149.
Fourth State; two small clouds in aquatint appear over the building with the smoking chimney. Signed and dated 1878, on the plate. Proof on buff etching paper, with the small owl stamp in red.
Height, 4; length, 5⅜ inches.

60,

FELIX BUHOT
LES VOISINS DE CAMPAGNE [NO. 51]

BUHOT, FÉLIX

53. La Chapelle Saint-Michel à L'Estre. Etching.
Bourcard, No. 152.
Signed in lower margin, in pencil,—*Felix Buhot*, and with the red owl stamp. Beautiful impression. In perfect condition.
Height, 5½; length, 10¾ inches.

25.

BUHOT, FÉLIX

54. Le Petit Enterrement. Etching and aquatint.
Bourcard, No. 154.
Signed in lower margin, in pencil,—*Felix Buhot*, and with the red owl stamp. Beautiful impression. In perfect condition.
Height, 3⅜; length, 4⅝ inches.

22.50

BUHOT, FÉLIX

55. Westminster Bridge or Westminster Clock Tower Painter-etching with drypoint, aquatint and roulette work.
Bourcard, No. 156.
Sixth State; the sky has been cleaned up and the borders lightened. Proof on etching paper.
Height, 11¼; length, 15¾ inches.

190.

BUHOT, FÉLIX

56. Les Esprits des Villes Mortes. Etching and aquatint.
Bourcard, No. 160.
Fine impression, printed on heavy paper, margins cracked along bottom and sides.
Height, 12⅞, length, 17¾ inches.

27.50

BUHOT, FÉLIX

57. La Place des Martyrs et Taverne du Bagne. Etching.
Bourcard, No. 163.
Signed in lower margin, in pencil,—*Felix Buhot*, and with the red owl stamp. Beautiful impression. In perfect condition.
Height, 13¼; length, 17½ inches.
[See Illustration]

150.

BUHOT, FÉLIX

58. La Falaise. Baie de Saint-Malo. Etching and aquatint.
Bourcard, No. 165.
Signed in lower margin, in pencil,—*Felix Buhot*, and with the red owl stamp. Very fine impression of the *Fourth State*, with symphonic margin. In perfect condition.
Height, 11¾; length, 15⅝ inches.
[See Illustration]

70.

BUHOT, FÉLIX

59. The Marine Painter. Painter-etching, with drypoint and roulette work.
Signed artist's proof on essenced paper with the artist's owl stamp in red and the words "épreuve d'artiste" written in pencil by the etcher. With good margins. Fine.
Height, 5⅛; length, 8¼ inches.

25.

BUHOT, FÉLIX

60. Embarkation at Trouville. Etching.
Signed on the plate. Good impression. In perfect condition.
Height, 10; length, 15¼ inches.

22.50

FELIX BUHOT
LA PLACE DES MARTYRS [NO. 57]

DAVID YOUNG CAMERON

Celebrated contemporary Scotch painter and etcher. Born at Glasgow in 1865.

CAMERON, DAVID YOUNG

61. THE UNICORN, STIRLING. Painter-etching.
Rinder, No. 89.
THE ONLY STATE. Signed and dated "1891." on the plate, lower left corner. Proof on ribbed paper, closely trimmed at top and sides. Signed below the plate-mark near the right lower corner, in pencil, by the artist. Near the edge of the paper, towards the left corner, "The Unicorn, Stirling" also in pencil and by the same hand.
Height, 7⅞; width, 3 inches.

35.

CAMERON, DAVID YOUNG

62. THE CRUCIFIX. Painter-etching.
Rinder, No. 281.
THIRD STATE; cross-hatching darkens shafts to extreme right of plate and above pulpit. Psalter on lectern darkened. Signed on the plate in the left lower corner. Proof on soft Japan paper, signed below the plate-mark near the right lower corner, in pencil, by the artist. An important plate and very rare.
Height, 11½; width, 6⅞ inches.

110.00

CAMERON, DAVID YOUNG

63. HENRY THE SEVENTH'S CHAPEL. Etching.
Rinder, No. 298.
Signed in lower margin, in pencil,—*D. Y. Cameron.* Beautiful impression, printed on Japan paper. Margins slightly rubbed.
Height, 6¾; width, 5⅝ inches.

50.

CAMERON, DAVID YOUNG

64. SIENA. Painter-etching.
Rinder, No. 304.
SECOND STATE; the horizontal line, 54 mm. from bottom of plate intersects the second line from the left below the base of the doorway. Signed and dated "1900" on the plate in the right lower corner. Proof on soft Japan paper. Signed below the plate-mark near the right lower corner in pencil by the artist. VERY RARE.
Height, 11¼; width, 5⅝ inches.

190.

CAMERON, DAVID YOUNG

65. RUE SAINT JULIEN LE PAUVRE. Etching.
Rinder, No. 366.
Signed in lower margin, in pencil,—*D. Y. Cameron.* Beautiful impression, printed on ribbed paper. IN PERFECT CONDITION.
Height, 8⅛; width, 6⅜ inches.

75.

CAMERON, DAVID YOUNG

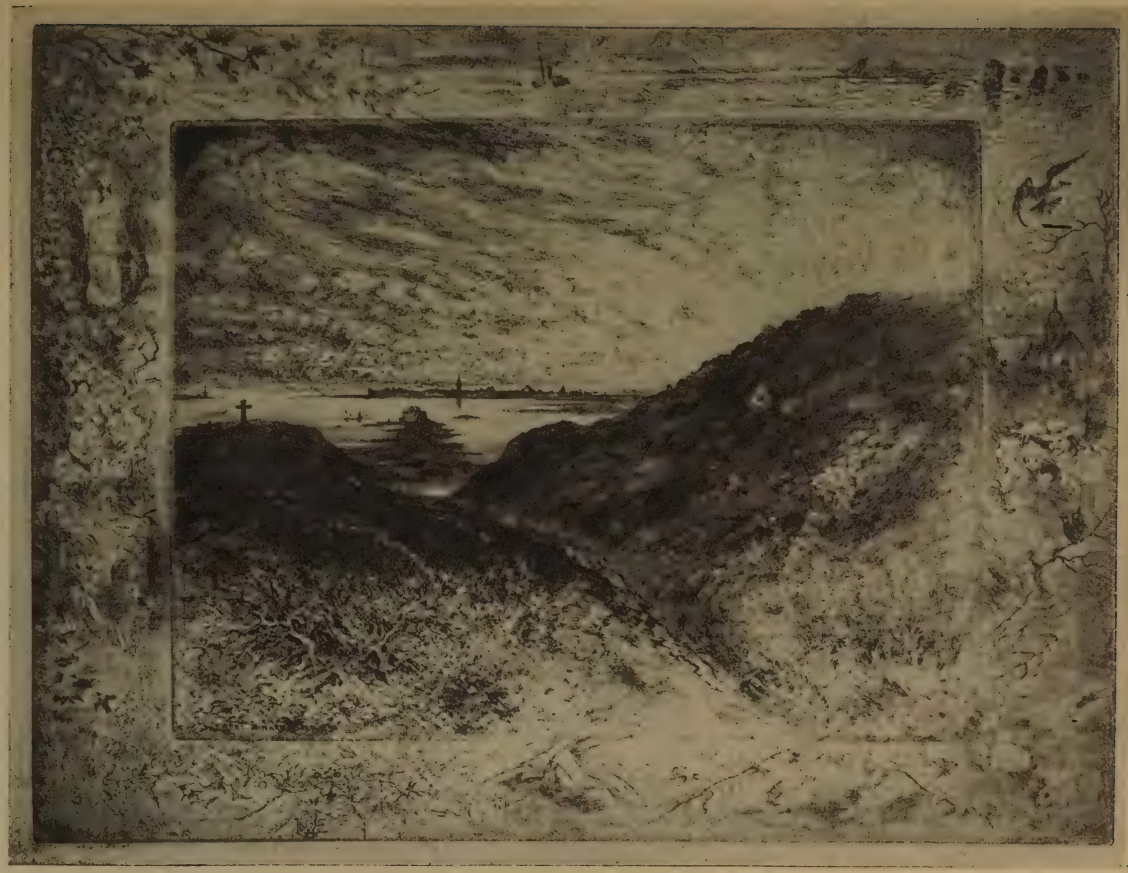
66. OLD WHITBY BRIDGE. Drypoint.
Rinder, No. 403.
Signed in lower margin, in pencil,—*D. Y. Cameron.* Beautiful impression, printed on ribbed paper. IN PERFECT CONDITION.
Height, 7⅞; length, 12⅝ inches.

100.

CAMERON, DAVID YOUNG

67. THE BODDIN. Drypoint.
Rinder, No. 428.
Signed in lower margin, in pencil,—*D. Y. Cameron.* Beautiful impression. IN PERFECT CONDITION.
Height, 5; length, 6⅞ inches.

85.



FELIX BUHOT

LA FALAISE [NO. 58]

CAMERON, DAVID YOUNG
68. DINNETMOOR. Drypoint.
Rinder, No. 431.
Signed in lower margin, in pencil,—*D. Y. Cameron.* Beautiful impression, printed on ribbed paper. IN PERFECT CONDITION.
Height, 6⅞; length, 11⅞ inches.
110.

CAMERON, DAVID YOUNG
69. AMBOISE. Etching.
Rinder, No. 352.
Signed on the plate in lower right corner,—*D. Y. Cameron.* Good impression. One of an edition printed for illustration in the "Studio"; part IV., 1902-3.
Height, 10⅜; width, 6⅛ inches.
125.

CAMERON, DAVID YOUNG
70. A NORMAN VILLAGE. Etching.
Rinder, No. 359.
Signed in the plate in upper left corner.—*D. Y. Cameron.* Fine impression, in perfect condition. Published in "The Artist Engraver," No. 1, Jan., 1904.
Height, 5¼; length, 7 inches.
90.

CAMERON, DAVID YOUNG
71. YPRES. Photogravure.
Reproduction made by T. & R. Annan & Sons, of a wash drawing by Cameron. Signed in lower margin, in pencil,—*D. Y. Cameron.*
Height, 7; length, 10⅞ inches.
15.

KLINGER, MAX
PORTRAIT. Soft-ground.
First State. Very fine impression. IN PERFECT CONDITION.
Height, 9¾; width, 5¾ inches.
Together, 2 pieces.

DOMENICO CAMPAGNOLA

About 1482—after 1563.

Born in Padua and worked there in the earlier half of the sixteenth century. Pupil of Titian.

CAMPAGNOLA, DOMENICO
72. THE VIRGIN ADORED BY SAINTS. Painter-etching.
Bartsch, XIII., No. 5. Fine impression, in good condition, closely trimmed. Very rare.
Height, 5⅝; width, 4⅛ inches.
From the Brayton Ives Collection.
150

MARY CASSATT

Born at Pittsburgh in 1855. She studied at the Pennsylvania Academy of Fine Arts and later with Degas. She has won for herself the position of one of the foremost depicters of child life in France and America.

CASSATT, MARY
73. MÉRE ET l'ENFANT. Drypoint.
Signed in lower margin, in pencil,—*Mary Cassatt, No.* 18. Superb impression. IN PERFECT CONDITION.
Height, 16⅞; width, 12⅞ inches.
60.

CASSATT, MARY
74. ENFANT AU FAUTEUIL. Drypoint.
Signed in lower margin, in pencil,—*Mary Cassatt, No.* 35. Superb impression. IN PERFECT CONDITION.
Height, 11⅞; width, 9½ inches.
75.

GIOVANNI JACOPO CARAGLIO

Early Italian designer and engraver. Born at Parma in 1498 or 1500. Pupil of Marcantonio Raimondi.

CARAGLIO, GIOVANNI JACOPO

75. THE BATTLE OF THE BUCKLER AND THE LANCE. Engraving.
Bartsch, No. 59.
After the painting by Raphael. Fine old impression, in fine condition.
Height, 13¼; length, 19 inches.
From the D. G. de Arozarena and Alfred Morrison collections.

5.

MRS. MINNE CORMACK

Modern English mezzotint engraver; born June 7, 1862.

CORMACK, MRS. MINNE

76. MISS FARREN, COUNTESS OF DERBY. Mezzotint.
After the painting by Lawrence. Signed Artist Proof. Superb impression, printed on India paper. IN PERFECT CONDITION.
Height, 24; width, 15⅞ inches.

25

CORMACK, MRS. MINNE

77. THE COUNTESS OF GOWER AND CHILD. Mezzotint.
After the painting by Lawrence. Signed Artist Proof. Superb impression, printed on India paper. IN PERFECT CONDITION.
Height, 26; width, 16¼ inches.

17.50

CAMILLE COROT

Celebrated French painter and etcher. Born in Paris, 1796; died there in 1875.

COROT, CAMILLE

78. ENVIRONS DE ROME. Painter-etching.
Delteil, No. 6.
THIRD STATE; the inscriptions are burnished out and the plate is generally retouched. Proof on Japan paper, signed on the plate, in the left lower corner. Hinged from the upper corners on cardboard and framed in ¾-inch gilt frame.
Height, 11⅜; width, 8¾ inches.

17.50

CHARLES FRANÇOIS DAUBIGNY, 1817-1878

Born in Paris and died there.
One of the celebrities of the "Barbizon school." Intimate friend of Corot.

DAUBIGNY, CHARLES FRANÇOIS

79. VOYAGE EN BATEAU. 1862. A set of 16 etchings.
Henriet, Nos. 90-105, inclusive.
Superb impressions on loose India paper and in perfect condition. From the Jules Gerbeau Collection; all proofs bearing its stamp.
Average size, height, 4⅛; length, 6 inches.
A charming series of pure etchings illustrating his roamings up and down the rivers Oise and Seine on his floating studio; in company with his son Karl—the cabin-boy. Following are the titles and subjects of the plates.

1. VOYAGE EN BATEAU (A trip by boat).—Title page. Henriet No. 90.
2. LE DÉJEUNER DU DÉPART À ASNIÈRES (The farewell-breakfast). Henriet No. 91.
"All things, here below, commence with a banquet; our sailors are careful not to neglect this fundamental principle."
3. LE MOBILIER DE BATEAU. (Furniture for the boat). Henriet No. 92.
"Instead of calling on the Maison Bailly to move in the boat's furniture, the captain accepted the services of a band of youngsters full of good will."
4. LES ENFANTS À LA VOITURE. (Children drawing a baby carriage). Henriet No. 93.
"The children having done their part, go off with their spoils."
5. TIRAGE À LA CORDE. (Hauling the Rope). Henriet No. 94.
"Where the cabin-boy makes himself useful."
6. LA NUIT EN BATEAU. (The Night on the Boat). Henriet No. 103.
"One is not as comfortable as he might be."

52.50

[*Continued*

[No. 79—*Continued*]

7. La Recherche d'une Auberge. (Seeking an Inn.) Henriet No. 97.
"So the night following, we start out to seek an inn."
8. Le Corridor de l'Auberge. Effet de nuit. (The Inn Corridor, Night). Henriet No. 98.
"It is mediocre in appearance, but one sleeps here well enough."
9. Le Bateau—Atelier. (Daubigny painting in his Boat-studio). Henriet No. 101.
"Work holds the soul in Joy."
10. Le Déjeuner dans le Bateau. (Lunching on the Boat). Henriet No. 95.
"The cooking leaves something to be desired, but what an appetite."
11. L'Apostrophe. (The Colloquy). Henriet No. 96.
"Where the cabin-boy by some well-felt words avenges the honor of the flag, compromised by some impudent wags."
12. La Pêche à la ligne. (Fishing with a Line). Henriet No. 100.
"The cabin-boy gathers provisions."
13. La Pêche au filet. (Fishing with a Net). Henriet No. 99.
"Another kind of fishing, less innocent than the foregoing.
14. Gare aux vapeurs! (Look out for steam-boats!) Henriet No. 102.
"Here are the steamers! Look out for waves! There are some hard strokes of the oar to give."
15. Les Poissons. (The Fish). Henriet No. 104.
"The fish give themselves up to insensate wrigglings and execute a thousand leaps; rejoicing over the departure of the cabin-boy, who too often revictualed the crew at the expense of the finny tribe."
16. Le Retour. (The Return to Paris). Henriet No. 105.
"Return to Paris by swifter road, the Bottin, faithful to his maritime convictions, follows modestly in the wake of a tug-boat. The "Skipper" and his "Middy" restored to civilization and coal-smoke salute their old companion in passing and unfeelingly triumph over its leisurely progress."

JOHANN THEODOR DE BRY

Early German engraver. Born at Lüttich, in 1561; died in Frankfort, 1623.

DE BRY, JOHANN THEODOR

7.50

80. The Triumph of Death. Engraving.
Signed on the plate. Fine early impression, in good condition.
Height, 2⅝; length, 10⅞ inches.

HERBERT THOMAS DICKSEE

Celebrated English animal painter and etcher. Born at London, 1862.

DICKSEE, HERBERT THOMAS

12.50

81. Peril. Etching.
Signed Artist Proof. Beautiful impression, printed on parchment. In perfect condition.
Height, 11½; length, 21⅛ inches.

DICKSEE, HERBERT THOMAS

17.50

82. Peace. Etching.
Signed Artist Proof. Beautiful impression, printed on parchment. In perfect condition.
Height, 13; length, 21½ inches.

DICKSEE, HERBERT THOMAS

12.50

83. The King Watches. Etching.
After the painting by Rosa Bonheur. Signed Artist Proof. Beautiful impression, printed on parchment. In perfect condition.
Height, 18⅜; length, 25½ inches.

DICKSEE, HERBERT THOMAS

22.50

84. The Old Sentinel. Etching.
Signed Artist Proof. Beautiful impression, printed on parchment. In perfect condition.
Height, 13½; length, 24¾ inches.

DICKSEE, HERBERT THOMAS

85. The Ruined Temple. Etching.
Signed Artist Proof. Beautiful impression, printed on parchment. In perfect condition.
Height, 17¼; length, 25½ inches.

ALBRECHT DÜRER

Born at Nürnberg in 1471; died there, 1528. He was of Hungarian descent; his father coming from the little village of Eytas in Hungary. In 1486, Albrecht entered the studio of Michael Wolgemut, the best Nürnberg painter of the day. He worked there four years, and then spent several others traveling about, probably for the most part in Germany.

DÜRER, ALBRECHT

86. VIRGIN WITH CHILD IN SWADDLING CLOTHES. Engraving.
Bartsch, No. 38.
Signed with the monogram,—*A. D.* 1520. Good impression. Has been torn and mended in two places, along upper right margin and one running up through the centre on lower margin.
Height, 5⅝; width, 3¾ inches. Framed.

DÜRER, ALBRECHT

87. THE VIRGIN CROWNED BY TWO ANGELS. Engraving.
Bartsch, No. 39.
Signed with the monogram,—*A. D.* 1518. Beautiful impression, slightly stained along top margin, otherwise in fine condition.
Height, 5¾; width, 3⅞ inches. Framed.

DÜRER, ALBRECHT

88. A SATYR AND HIS FAMILY. Engraving.
Bartsch, No. 69.
Signed with the monogram, *A. D.* 1505. Very fine impression, has small tear along upper margin ½ inch long.
Height, 4½; width, 2¾ inches.

DÜRER, ALBRECHT

89. THE RAPE OF AMYMONE. Engraving.
Bartsch, No. 71.
Signed with the monogram, *A. D.* Fine impression, has been torn along upper left margin and repaired, otherwise in fine condition.
Height, 9 3/16; width, 7 7/16 inches.
[See Illustration.]

DÜRER, ALBRECHT

90. THE BETROTHAL OF THE VIRGIN, from "the Life of the Virgin." Woodcut.
Bartsch, No. 82.
Without the text. Very good impression on paper with the watermark "crowned shield with fleur de lis." A variation of Hausmann, No. 52. closely trimmed.
Height, 11⅝; width, 8⅜ inches.

DÜRER, ALBRECHT

91. THE ASSUMPTION OF THE VIRGIN. From "The Life of the Virgin." Woodcut.
Bartsch, No. 94.
Without the text. Very good impression, unnecessarily laid down. Closely trimmed ~~and slightly cut into the lower part~~.
Height, 11½; width, 8¼ inches.

DÜRER, ALBRETCH

92. PORTRAIT OF THE ENGRAVER. Etching.
Parthey, No. 1390.
By W. Hollar after A. Dürer. Good impression. With small margin. Slightly foxed.
Height, 7⅝; width, 6¼ inches.

FANTIN-LATOUR, ROTHENSTEIN, NICHOLSON

FANTIN-LATOUR, ROTHENSTEIN, NICHOLSON

93. Original lithographs, wood-cuts and etchings, published in the Gazette des Beaux Arts, and other Art Magazines at various times; included are also examples by Mary Renan, Lunois, French and others. Together, 15 pieces, various sizes.

HEDLEY FITTON

Contemporary English etcher, born in 1859.

FITTON, HEDLEY

94. Chateau de Comtes, Ghent. Etching.
Signed in lower margin, in pencil,—*Hedley Fitton.* Beautiful impression. In perfect condition.
Height, 14⅜; length, 15½ inches.

FITTON, HEDLEY

95. St. Andrew's Castle. Etching.
Signed in lower margin, in pencil,—*Hedley Fitton.* Beautiful impression, printed on Japan paper. In perfect condition.
Height, 11½; width, 11 inches.

FITTON, HEDLEY

96. St. Étienne, Beauvais. Etching.
Signed in lower margin, in pencil,—*Hedley Fitton.* Beautiful impression. In perfect condition.
Height, 17¾; width, 11 inches. Framed.

FITTON, HEDLEY

97. Rue Pirouette, Paris. Etching.
Signed in lower margin, in pencil,—*Hedley Fitton.* Beautiful impression. In perfect condition.
Height, 15¼; width, 8½ inches. Framed.

FITTON, HEDLEY

98. Gateway, Genoa. Etching.
Signed Artist Proof. Beautiful impression. In perfect condition.
Height, 18⅛; width, 11⅝ inches.

FITTON, HEDLEY

99. Pont St. Étienne. Etching.
Signed Artist Proof. Beautiful impression. In perfect condition.
Height, 13⅝; length, 16¾ inches.

FITTON, HEDLEY

100. Saint Bartholomew the Great, Smithfield. Painter-etching.
Dunthorne, No. 24.
One State Only. Proof on Japan paper signed in pencil by the artist. Stretched on a cardboard and framed in ¾-inch gilt frame.
Height, 12; width, 7¼ inches.

GÉROME, LUNOIS, LETHEUTRE

GÉRÔME, LUNOIS, LETHEUTRE

101. Original etchings and drypoints, published in the various Art Magazines at different times, included are also examples by LeGrand, Lepic, Monk and Michetti. Together, 10 pieces, various sizes.

ALBRECHT DÜRER

THE RAPE OF AMYMONE

[No. 89]

GIORGIO GHISI

Early Italian engraver. Born at Mantua, 1520; died there in 1582.

GHISI, GIORGIO
102. THE BIRTH OF MEMNON. Engraving.
Bartsch, No. 57.
Signed and dated on the plate,—"*Ghisi*, 1568." Fine early impression, in good condition.
Height, 11; length, 16½ inches.

HENDRIK GOLTZIUS

Born at Mülbrecht, 1558; died at Haarlem, 1616.

GOLTZIUS, HENDRIK
103. THE SON OF FRISIUS AND HIS DOG. Engraving.
Bartsch, No. 190.
Signed in the plate with the initials,—*H. G.* Fine impression, has small tear in upper left margin, otherwise in fine condition.
Height, 14⅛; width, 10⅜ inches.
This is considered to be one of the artist's finest plates.

SIR FRANCIS SEYMOUR HADEN

Eminent English etcher and surgeon. Born at London, 1848; died there in 1910. President of the "Royal Society of Painter Etchers." Few artists of the nineteenth century are more certain of abiding fame than he; because he excelled all the other artists of his epoch in the important career of an etcher of landscape. No other etcher has given us such true presentations of the beautiful, quiet landscapes of England."—FREDERICK KEPPEL.

HADEN, SIR FRANCIS SEYMOUR
104. KENSINGTON GARDENS, (Small plate.) Etching.
Harrington, No. 12.
Signed in lower margin, in pencil,—*Seymour Haden.* Fine impression. IN PERFECT CONDITION.
Height, 6¼; width, 4¾ inches.

HADEN, SIR FRANCIS SEYMOUR
105. KENSINGTON GARDENS, (Small plate). Etching.
Harrington, No. 12.
Signed in the plate, and with the Seymour Haden Estate stamp. Fine impression. IN PERFECT CONDITION.
Height, 6¼; width, 4⅝ inches.

HADEN, SIR FRANCIS SEYMOUR
106. EGHAM LOCK. Etching.
Harrington, No. 16.
Signed in lower margin, in pencil,—*Seymour Haden.* Beautiful impression. IN PERFECT CONDITION.
Height, 5⅞; length, 8¾ inches.

HADEN, SIR FRANCIS SEYMOUR
107. SUB TEGMINE—OR GREENWICH PARK. Etching and drypoint.
Harrington, No. 17.
SECOND STATE. The man's feet and "F. S. Haden" are removed, and instead, "Seymour Haden" in drypoint, added in left lower corner. Signed proof, on thin Japan paper, only about 30 impressions in all were taken from the plate. VERY FINE.
Height, 6¼; width, 5⅞ inches.
The signature of the trial proofs and the title, "Greenwich Park, 1859" on all states of the plate are in Whistler's hand. The plate was etched on the same day as that gentleman's "Greenwich Pensioner."

HADEN, SIR FRANCIS SEYMOUR

108. Out of Study Window. Etching.
Harrington, No. 18.
Signed in lower margin, in pencil,—*Seymour Haden.* Beautiful impression. In perfect condition.
Height, 4¼; length, 10¼ inches.

HADEN, SIR FRANCIS SEYMOUR

109. On the Test. Painter-etching and drypoint.
Harrington, No. 20.
First and Only Finished State. Signed on the plate. Proof on yellow Japan paper. Rich impression.
Height, 6; length, 9 inches.

HADEN, SIR FRANCIS SEYMOUR

110. On the Test. Etching.
Harrington, No. 20.
Signed in lower margin, in pencil,—*Seymour Haden.* Superb impression, printed on thin Japan paper. In perfect condition.
Height, 6; length, 8⅞ inches.
[See Illustration.]

HADEN, SIR FRANCIS SEYMOUR

111. A Castle, County Wicklow. Etching.
Harrington, No. 21.
Signed in lower margin, in pencil,—*Seymour Haden.* Beautiful impression. In perfect condition.
Height, 4; length 5¼ inches.

HADEN, SIR FRANCIS SEYMOUR

112. The Water Meadow. Etching.
Harrington, No. 21.
Signed in lower margin, in pencil,—*Seymour Haden.* Fine impression. In perfect condition.
Height, 6; length, 9 inches.

HADEN, SIR FRANCIS SEYMOUR

113. Kidwelly Castle. Etching.
Harrington, No. 25.
Signed in lower left corner in pencil,—*Seymour Haden.* Beautiful impression, cut down just inside plate mark.
Height, 3; length, 5¾ inches.

HADEN, SIR FRANCIS SEYMOUR

114. Shere Mill Pond. (The Larger Plate). Painter-etching.
Harrington, No. 38.
Impression from the cancelled plate on etching paper.
Height, 6⅞; length, 13 inches.

HADEN, SIR FRANCIS SEYMOUR

115. Dundrum River. Etching.
Harrington, No. 49.
Signed in lower margin, in pencil,—*Seymour Haden.* Beautiful impression, printed on India paper. In perfect condition.
Height, 6; width, 5½ inches.

HADEN, SIR FRANCIS SEYMOUR
116. WHISTLER'S HOUSE, OLD CHELSEA. Painter-etching.
Harrington, No. 54.
SECOND STATE; all the foreground boats have vertical reflections added to the horizontal of the first state. Signed on the plate and dated 1863. Proof on "Aqua Fortists" paper, signed in pencil by the artist.
Height, 6⅞; length, 13⅛ inches.

HADEN, SIR FRANCIS SEYMOUR
117. THAMES DITTON—WITH A SAIL. Painter-etching and drypoint.
Harrington, No. 73.
FIRST PUBLISHED STATE. There are two men in the boat added in drypoint, but before the plate was reduced to height 5½, length 8⅛ inches. Signed and inscribed on the plate in reverse: "Thames Ditton Seymour Haden, 1864." Proof on thin Japan paper, signed in pencil by the artist. About 15 impressions taken in this state.
Height, 6; length, 9⅜ inches.

HADEN, SIR FRANCIS SEYMOUR
118. SHEPPERTON. Etching.
Harrington, No. 80.
Signed in lower margin, in pencil,—*Seymour Haden.* Very fine impression, printed on ribbed paper. IN PERFECT CONDITION.
Height, 5½; width, 4¾ inches.

HADEN, SIR FRANCIS SEYMOUR
119. THE MOAT HOUSE. Etching.
Harrington, No. 114.
Signed in lower margin, in pencil,—*Seymour Haden.* Beautiful impression. IN PERFECT CONDITION.
Height, 5⅜; length, 8⅜ inches.

HADEN, SIR FRANCIS SEYMOUR
120. SONNING BANK. Etching.
Harrington, No. 116.
Signed in lower margin, in pencil,—*Seymour Haden.* Extremely fine impression, printed on heavy ribbed paper. IN PERFECT CONDITION.
Height, 5⅜; length, 8½ inches.

HADEN, SIR FRANCIS SEYMOUR
121. A CASTLE, COUNTY WICKLOW. Etching.
Harrington, No. 121.
Signed in lower margin, in pencil,—*Seymour Haden.* Beautiful impression. IN PERFECT CONDITION.
Height, 4; length, 5⅜ inches.

HADEN, SIR FRANCIS SEYMOUR
122. THE THREE SISTERS. Painter-etching.
Harrington, No. 129.
SECOND STATE. There are a few drypoint touches added here and there. Signed on the plate. Proof on thin Japan paper.
Height, 5½; length, 8⅜ inches.
[See Illustration.]

HADEN, SIR FRANCIS SEYMOUR
123. THE THREE SISTERS. Etching.
Harrington, No. 129.
Signed in the plate, and with the Seymour Haden Estate stamp. Fine impression. IN PERFECT CONDITION.
Height, 5½; length, 8¼ inches.

SIR FRANCIS SEYMOUR HADEN
ON THE TEST [NO. 110]

HADEN, SIR FRANCIS SEYMOUR
124. The Island Opposite Boyle's Farm. Etching.
Harrington, No. 138.
Signed in lower margin, in pencil,—*Seymour Haden.* Beautiful impression. In perfect condition.
Height, 7; length, 9⅞ inches.

HADEN, SIR FRANCIS SEYMOUR
125. A Likely Place for Salmon. Etching.
Harrington, No. 141.
Signed in lower margin, in pencil,—*Seymour Haden.* Beautiful impression. In perfect condition.
Height, 4¼; length, 10¼ inches.

HADEN, SIR FRANCIS SEYMOUR
126. The Two Sheep. Etching.
Harrington, No. 144.
Signed in lower margin, in pencil,—*Seymour Haden.* Beautiful impression. In perfect condition.
Height, 4½; length, 5⅞ inches.

HADEN, SIR FRANCIS SEYMOUR
127. The Two Sheep. Etching.
Harrington, No. 144.
Signed in lower margin, in pencil,—*Seymour Haden.* Beautiful impression. In perfect condition.
Height, 4½; length, 5¾ inches.

HADEN, SIR FRANCIS SEYMOUR
128. Breaking Up of the Agamemnon. Etching.
Harrington, No. 145.
Signed in lower margin, in pencil,—*Seymour Haden.* Very fine impression, printed by Goulding, signed in pencil,—*I should consider this a fine copy. F. Goulding, imp.* In perfect condition.
Height, 7½; length, 16⅛ inches.

HADEN, SIR FRANCIS SEYMOUR
129. Brig at Anchor. Etching and drypoint.
Harrington No. 147.
First finished state. Portfolio 1876, p. 116. The only published state. On van Gelder paper. Fine.
Height, 5⅜; length, 8⅛.
There are a number of poor impressions in circulation, evidently printed after the issue of the magazine.

HADEN, SIR FRANCIS SEYMOUR
130. The Mill-Wheel. Etching.
Harrington, No. 153.
Signed in lower margin, in pencil,—*Seymour Haden.* Beautiful impression. In perfect condition.
Height, 7; length, 10⅜ inches.

HADEN, SIR FRANCIS SEYMOUR
131. An Essex Farm. Etching.
Harrington, No. 155.
Signed in lower margin, in pencil,—*Seymour Haden.* Beautiful impression. In perfect condition.
Height, 7; length, 10⅜ inches.

SIR FRANCIS SEYMOUR HADEN
THE THREE SISTERS
[No. 122]

HADEN, SIR FRANCIS SEYMOUR
132. CALAIS PIER. Etching.
Harrington, No. 157.
After the painting by J. M. W. Turner. Signed in lower margin, in pencil,—*Seymour Haden.* Beautiful early trial proof, printed on heavy paper. IN PERFECT CONDITION.
Height, 23⅜; length, 32¾ inches.

HADEN, SIR FRANCIS SEYMOUR
133. YE COMPLEAT ANGLER. Etching.
Harrington, No. 166.
Signed in lower margin, in pencil,—*Seymour Haden.* Beautiful impression. IN PERFECT CONDITION.
Height, 5⅜; length, 7⅞ inches.

HADEN, SIR FRANCIS SEYMOUR
134. NINE BARROW DOWN. Etching.
Harrington, No. 167.
Signed in lower margin, in pencil,—*Seymour Haden.* Fine impression. IN PERFECT CONDITION.
Height, 5¾; length, 8¾ inches.

HADEN, SIR FRANCIS SEYMOUR
135. THE KEEP. Drypoint.
Harrington, No. 168.
Second State; the trunk of the large tree in the foreground has been remodelled, in which process "Haden" has been scraped out, and fresh shading has been added on the cows, especially upon the more distant one. Signed proof on Dutch paper. FINE.
Height, 6; length, 8⅞ inches.

HADEN, SIR FRANCIS SEYMOUR
136. THE CABIN. Drypoint.
Harrington, No. 170.
THE ONLY PUBLISHED STATE. Proof with Haden's stamp on heavy buff, "R. P. E." paper. Fine, rich impression.
Height, 5⅜; length, 8 inches.

HADEN, SIR FRANCIS SEYMOUR
137. DUSTY MILLERS. Etching.
Harrington, No. 182.
Signed in lower margin, in pencil,—*Seymour Haden.* Beautiful impression. IN PERFECT CONDITION.
Height, 5⅜; length, 8⅜ inches.

HADEN, SIR FRANCIS SEYMOUR
138. GRIM, SPAIN. Etching.
Harrington, No. 186.
Signed in lower margin, in pencil,—*Seymour Haden.* Beautiful and brilliant impression. Margin cut to within ¼ inch of plate mark, in fine condition.
Height, 6; length, 9 inches.

HADEN, SIR FRANCIS SEYMOUR
139. THAMES FISHERMAN. Etching.
Harrington, No. 198.
Signed in lower margin, in pencil,—*Seymour Haden.* Beautiful impression. IN PERFECT CONDITION.
Height, 6; length, 8⅞ inches.
From the Seymour Haden, Jr., Collection.

HADEN, SIR FRANCIS SEYMOUR

140. THE HEDGEROW. Drypoint.
Harrington, No. 203.
FIRST AND ONLY PUBLISHED STATE. Signed proof on etching-paper.
Height, 5⅛; length, 8⅛ inches.
Done during a lecture at the Royal Institution, to illustrate the process of "dry-pointing."
From the W. E. L. Dillaway Collection.

HADEN, SIR FRANCIS SEYMOUR

141. THE TURRET. Etching on Zinc.
Harrington, No. 204.
FIRST AND ONLY PUBLISHED STATE. Signed proof on etching-paper. FINE.
Height, 6⅛; width, 4⅛ inches.
Plate improvised to illustrate etching on zinc by the continuous process.
From the W. E. L. Dillaway Collection.

HADEN, SIR FRANCIS SEYMOUR

142. THREE-TREE FARM. Painter-etching.
Harrington, No. 206.
FIRST AND ONLY PUBLISHED STATE. Signed proof on etching-paper. FINE.
Height, 5⅝; length, 8¾ inches.
Impromptu sketch to illustrate a lecture on the continuous method of etching.
From the W. E. L. Dillaway Collection.

HADEN, SIR FRANCIS SEYMOUR

143. LANCASHIRE RIVER. Etching.
Harrington, No. 215.
Signed in lower margin, in pencil,—*Seymour Haden.* Fine impression. IN PERFECT CONDITION.
Height, 11; length, 15¾ inches.

HADEN, SIR FRANCIS SEYMOUR

144. COWDRAY CASTLE, WITH COWS. Etching.
Harrington, No. 220.
Signed in lower margin, in pencil,—*Seymour Haden.* Beautiful impression; lower margin slightly rubbed, otherwise in perfect condition.
Height, 6; length, 9 inches.

HADEN, SIR FRANCIS SEYMOUR

145. COWDRAY CASTLE, WITH GEESE. Etching.
Harrington, No. 221.
Signed in lower margin, in pencil,—*Seymour Haden.* Beautiful impression. IN PERFECT CONDITION.
Height, 6; length, 9⅜ inches.

HADEN, SIR FRANCIS SEYMOUR

146. THE FOUR COWS. Etching.
Harrington, No. 223.
Signed in lower margin, in pencil,—*Seymour Haden.* Beautiful impression. IN PERFECT CONDITION.
Height, 5¼; length, 8⅜ inches.

HADEN, SIR FRANCIS SEYMOUR

147. BREAKING UP OF THE AGAMEMNON. (2nd plate.) Etching.
Harrington, No. 229.
Trial Proof B. Signed in lower margin, in pencil,—*Seymour Haden.* Beautiful impression, printed on heavy paper. IN PERFECT CONDITION.
Height, 10¼; length, 18¾ inches.

HADEN, SIR FRANCIS SEYMOUR
148. GRAYLING FISHING. Mezzotint.
Harrington, No. 241.
Signed in lower margin, in pencil,—*Seymour Haden.* Beautiful impression. IN PERFECT CONDITION.
Height, 7⅜; length, 11½ inches.

AXEL HERMAN HAIG

Born at Katthamara, in the Swedish island of Gotland, in the Baltic. Educated to be an architect, he practiced in that profession for a number of years. Almost a half century ago he renounced that profession for that of an etcher—since then he has consistently exercised his powers upon the noblest examples of architecture in England, France, Sweden, Spain and Italy.

HAIG, AXEL HERMAN
149. VERONA. Etching.
Armstrong, No. 3. Boland Catalogue, No. 203.
Signed in lower margin, in pencil,—*Axel H. Haig.* Beautiful impression. IN PERFECT CONDITION.
Height, 3¾; length, 5⅛ inches.

HAIG, AXEL HERMAN
150. MELROSE ABBEY. Etching.
Armstrong, No. 11.
Signed in lower margin, in pencil,—*Axel H. Haig.* Beautiful impression. IN PERFECT CONDITION.
Height, 6⅝; length, 8¾ inches.

HAIG, AXEL HERMAN
151. HADDON HALL. Etching.
Armstrong, No. 21. Boland Catalogue, No. 72.
Signed in lower margin, in pencil,—*Axel H. Haig.* Beautiful impression. IN PERFECT CONDITION.
Height, 10¼; width, 7 inches.

HAIG, AXEL HERMAN
152. A SWEDISH PULPIT. Etching.
Armstrong, No. 25. Boland Catalogue, No. 190.
Signed in lower margin, in pencil,—*A. H. Haig.* Beautiful impression. IN PERFECT CONDITION.
Height, 10; width, 7 inches.

HAIG, AXEL HERMAN
153. VERONA: THE PULPIT OF SAN FERMO MAGGIORE. Etching.
Armstrong, No. 26.
Signed in lower margin, in pencil,—*A. H. Haig.* Beautiful impression. printed on Japan paper. IN PERFECT CONDITION.
Height, 17⅞; length, 12¼ inches.

HAIG, AXEL HERMAN
154. CHARTRES: STREET SCENE AND CATHEDRAL. Etching.
Armstrong, No. 29.
Signed in lower margin, in pencil,—*Axel H. Haig.* Fine impression, in fine condition.
Height, 22½; width, 13¾ inches.

HAIG, AXEL HERMAN
155. PETERBOROUGH CATHEDRAL. Etching.
Armstrong, No. 33. Boland Catalogue, No. 139.
Signed in lower margin, in pencil,—*Axel H. Haig.* Beautiful impression. IN PERFECT CONDITION.
Height, 22; width, 16¾ inches.

HAIG, AXEL HERMAN
156. WESTMINSTER ABBEY: VIEW FROM ST. EDMUND'S CHAPEL. Etching.
Armstrong, No. 40. Boland Catalogue, No. 218.
Signed in lower margin, in pencil,—*Axel H. Haig.* Beautiful impression. Slightly stained, otherwise in fine condition.
Height, 25½; width, 15¼ inches.

HAIG, AXEL HERMAN
157. WESTMINSTER ABBEY: A DARK CORNER. Etching.
Armstrong, No. 43. Boland Catalogue, No. 213.
Signed in lower margin, in pencil,—*A. H. Haig.* Fine impression. IN PERFECT CONDITION.
Height, 12¾; width, 7⅝ inches.

HAIG, AXEL HERMAN
158. WINDSOR CASTLE: THE ROUND TOWER. Etching.
Armstrong, No. 58. Boland Catalogue, No. 223.
Signed in lower margin, in pencil,—*A. H. Haig.* Fine impression. IN PERFECT CONDITION.
Height, 10¼; width, 7 inches.

HAIG, AXEL HERMAN
159. WISBY CATHEDRAL. Etching.
Armstrong, No. 60. Boland Catalogue, No. 225.
Signed in lower margin, in pencil,—*A. H. Haig.* Beautiful impression. IN PERFECT CONDITION.
Height, 10; width, 7 inches.

HAIG, AXEL HERMAN
160. WISBY CATHEDRAL. Etching.
Armstrong, No. 60. Boland Catalogue, No. 225.
Signed in lower margin, in pencil,—*A. H. Haig.* Beautiful impression. IN PERFECT CONDITION.
Height, 10; width, 6½ inches.

HAIG, AXEL HERMAN
161. STOCKHOLM: THE FLOATING MARKET. Etching.
Armstrong, No. 61. Boland Catalogue, No. 183.
Signed in lower margin, in pencil,—*Axel H. Haig.* Beautiful impression. IN PERFECT CONDITION.
Height, 23¾; width, 15¾ inches.

HAIG, AXEL HERMAN
162. INTERIOR, BURGOS CATHEDRAL. Etching.
Armstrong, No. 65.
Signed in lower margin, in pencil,—*Axel H. Haig.* Fine impression. IN FINE CONDITION.
Height, 27¼; width, 17¾ inches.
"This etching of the Interior of Burgos Cathedral, one of the many famous ecclesiastical buildings in Spain, may fairly be described as the best known and most highly valued of Mr. Haig's etchings of cathedral interiors."—ARMSTRONG.
[See Illustration]

HAIG, AXEL HERMAN
163. TOLEDO CATHEDRAL: INTERIOR. Aquatint and etching.
Armstrong, No. 66. Boland Catalogue, No. 195.
Signed in lower margin, in pencil,—*Axel H. Haig.* Very fine impression. IN PERFECT CONDITION.
Height, 26½; width, 17¾ inches.

HAIG, AXEL HERMAN
164. The Basilica St. Giles at Arles. Etching.
Armstrong, No. 68.
Signed Artist Proof. Beautiful impression. In perfect condition.
Height, 29⅜; width, 20½ inches.

HAIG, AXEL HERMAN
165. Floda. Etching.
Armstrong, No. 74. Boland Catalogue, No. 61.
Signed in lower margin, in pencil,—*Axel H. Haig.* Very fine impression. In perfect condition.
Height, 8⅞; width, 5⅞ inches.

HAIG, AXEL HERMAN
166. In the Pyrenees. Etching.
Armstrong, No. 76. Boland Catalogue, No. 82.
Signed in lower margin, in pencil,—*A. H. Haig.* Beautiful impression. In perfect condition.
Height, 8½; width, 5½ inches.

HAIG, AXEL HERMAN
167. Cairo: Arab Students. Etching.
Armstrong, No. 79. Boland Catalogue, No. 21.
Signed in lower margin, in pencil,—*Axel H. Haig.* Beautiful impression. In perfect condition.
Height, 15⅜; length, 23⅞ inches.

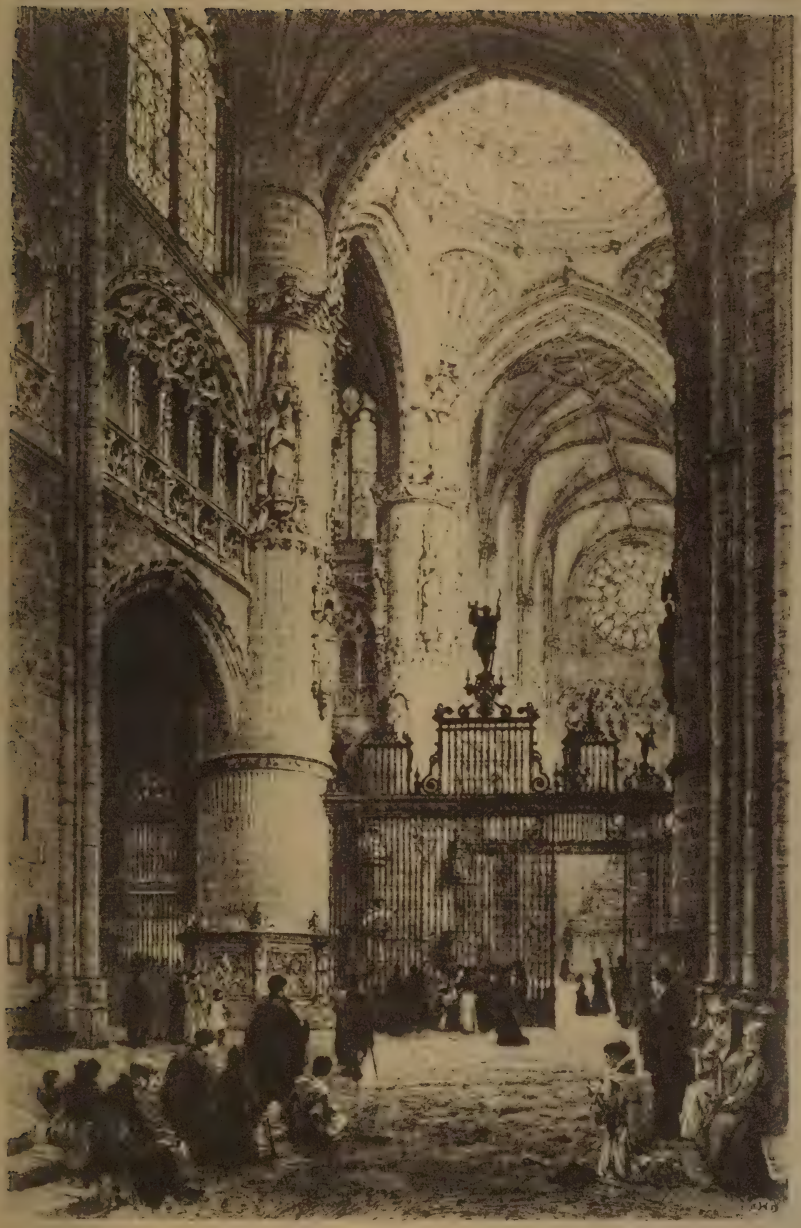
HAIG, AXEL HERMAN
168. Kirkstall Abbey: The Chapter-House. Etching.
Armstrong, No. 101. Boland Catalogue, No. 93.
Signed in lower margin, in pencil,—*Axel H. Haig.* Beautiful impression. In perfect condition.
Height, 9⅞; length, 15⅛ inches.

HAIG, AXEL HERMAN
169. Legend of the Bells. Etching.
Armstrong, No. 115. Boland Catalogue, No. 96.
Signed in lower margin, in pencil,—*Axel H. Haig.* Beautiful impression. Margins stained, otherwise in fine condition.
Height, 23¾; width, 16⅝ inches.

HAIG, AXEL HERMAN
170. Tarragona Cathedral, Interior. Etching.
Armstrong, No. 116.
Signed in lower margin, in pencil,—*Axel Herman Haig.* Fine impression, in fine condition.
Height, 23⅛; width, 15½ inches.

HAIG, AXEL HERMAN
171. Burgos: View from the South. Drypoint.
Armstrong, No. 121. Boland Catalogue, No. 14.
Signed in lower margin, in pencil,—*Axel H. Haig.* Beautiful impression. In perfect condition.
Height, 9½; length, 15⅝ inches.

HAIG, AXEL HERMAN
172. Dalhem, Gotland, Sweden. Etching.
Armstrong, No. 125. Boland Catalogue, No. 44.
Signed in lower margin, in pencil,—*Axel H. Haig.* Beautiful impression. In perfect condition.
Height, 10¾; length, 13⅝ inches.



AXEL HERMAN HAIG
INTERIOR, BURGOS CATHEDRAL
[NO. 162]

HAIG, AXEL HERMAN

173. St. Mark's, Venice: Exterior. Etching.
Armstrong, No. 126.
Signed in lower margin, in pencil,—*Axel H. Haig.* Fine impression. In fine condition.
Height, 23¼; length 31¾ inches.

HAIG, AXEL HERMAN

174. Windsor Castle. Etching and aquatint.
Armstrong, No. 139. Boland Catalogue, No. 222.
Signed in lower margin, in pencil,—*Axel H. Haig.* Fine impression, slightly stained.
Height, 8¾; length, 11⅛ inches.

HAIG, AXEL HERMAN

175. Westminster Abbey: North Porch. Etching.
Armstrong, No. 149. Boland Catalogue, No. 216.
Signed in lower margin, in pencil,—*Axel H. Haig.* Beautiful impression. In perfect condition.
Height, 28⅞; width, 21 inches.

HAIG, AXEL HERMAN

176. Castle of Vitrè (The). Etching.
Armstrong, No. 152. Boland Catalogue, No. 30.
Signed in lower margin, in pencil,—*Axel H. Haig.* Beautiful impression. In perfect condition.
Height, 9⅞; length, 14⅛ inches.
The Castle was formerly inhabited by the Seigneurs de la Trémouille, and is on the road which leads from Vitré to Rennes.

HAIG, AXEL HERMAN

177. Strassburg. Etching.
Armstrong, No. 153. Boland Catalogue, No. 185.
Signed in lower margin, in pencil,—*Axel Herman Haig.* Beautiful impression. In perfect condition.
Height, 13¼; width, 8⅝ inches.
It is the Cathedral of St. Thomas which is seen in the distance.

HAIG, AXEL HERMAN

178. Antwerp: Place St. Nicholas. Etching.
Boland Catalogue, No. 6.
Signed in lower margin, in pencil,—*Axel H. Haig.* Beautiful impression. In perfect condition.
Height, 10⅞; width, 7¾ inches.

HAIG, AXEL HERMAN

179. Argeloz. Etching and aquatint.
Boland Catalogue, No. 7.
Signed in lower margin, in pencil,—*Axel H. Haig.* Beautiful impression. In perfect condition.
Height, 10¾; length, 14⅝ inches.

HAIG, AXEL HERMAN

180. Canterbury Cathedral and the Town. Etching.
Boland Catalogue, No. 24.
Signed in lower margin, in pencil,—*Axel H. Haig.* Beautiful impression. In perfect condition.
Height, 17; length, 24 inches.

HAIG, AXEL HERMAN

181. CASTLE GIERSTEIN. Etching.
Boland Catalogue, No. 28.
Signed in lower margin, in pencil,—*Axel H. Haig.* Beautiful impression. IN PERFECT CONDITION.
Height, 20⅞; width, 14⅛ inches.

HAIG, AXEL HERMAN

182. CHOIR SCREEN, AMIENS. Etching.
Boland Catalogue, No. 34.
Signed in lower margin, in pencil,—*Axel H. Haig.* Beautiful impression. IN PERFECT CONDITION.
Height, 14; length, 17⅝ inches.

HAIG, AXEL HERMAN

183. CHOIR SCREEN, AMIENS. Etching.
Boland Catalogue, No. 34.
Signed in lower margin, in pencil,—*Axel H. Haig.* Beautiful impression. IN PERFECT CONDITION.
Height, 14; length, 17⅝ inches.

HAIG, AXEL HERMAN

184. COLOGNE CATHEDRAL: INTERIOR. Etching.
Boland Catalogue, No. 38.
Signed in lower margin, in pencil,—*Axel H. Haig.* Beautiful impression. IN PERFECT CONDITION.
Height, 20½; width, 14⅝ inches.

HAIG, AXEL HERMAN

185. EAST AMBULATORY: BURGOS. Etching.
Boland Catalogue, No. 49.
Signed in lower margin, in pencil,—*Axel H. Haig.* Beautiful impression. IN PERFECT CONDITION.
Height, 16½; width, 11¾ inches.

HAIG, AXEL HERMAN

186. ELY CATHEDRAL: INTERIOR. Etching.
Boland Catalogue, No. 52.
Signed in lower margin, in pencil,—*Axel H. Haig.* Beautiful impression. IN PERFECT CONDITION.
Height, 25⅝; width, 16¼ inches.

HAIG, AXEL HERMAN

187. ELY CATHEDRAL: INTERIOR. Etching.
Boland Catalogue, No. 52.
Signed in lower margin, in pencil,—*Axel H. Haig.* Beautiful impression. IN PERFECT CONDITION.
Height, 25⅝; width, 16¼ inches.

HAIG, AXEL HERMAN

188. HOAR CROSS: CHAPEL HOLY ANGELS. Etching.
Boland Catalogue, No. 76.
Signed Artist Proof. Beautiful impression. IN PERFECT CONDITION. *Only 150 proofs.*
Height, 23½; width, 15⅝ inches.

HAIG, AXEL HERMAN
189. In the Cloister Garden. Etching.
Boland Catalogue, No. 86.
Signed in lower margin, in pencil,—*Axel H. Haig.* Beautiful impression. In perfect condition.
Height, 13⅝; width, 8⅜ inches.

HAIG, AXEL HERMAN
190. Monument: Verona. Etching.
Boland Catalogue, No. 112.
Signed in lower margin, in pencil,—*Axel Herman Haig.* Beautiful impression. In perfect condition.
Height, 19½; width, 13½ inches.

HAIG, AXEL HERMAN
191. Northern Museum, Stockholm. Etching.
Boland Catalogue, No. 118.
Signed in lower margin, in pencil,—*Axel H. Haig.* Beautiful impression. In perfect condition.
Height, 6½; length, 9¾ inches.

HAIG, AXEL HERMAN
192. Palermo Cathedral. Etching.
Boland Catalogue, No. 136.
Signed in lower margin, in pencil,—*Axel H. Haig.* Beautiful impression. In perfect condition.
Height, 19; length, 24 inches.

HAIG, AXEL HERMAN
193. Pulpit, Palma. Etching.
Boland Catalogue, No. 145.
Signed in lower margin, in pencil,—*Axel H. Haig.* Beautiful impression. In perfect condition.
Height, 15½; length, 21½ inches.
Palma is the capital of the Balearic Isles off the coast of Spain.

HAIG, AXEL HERMAN
194. St. Etienne Cathedral, Bourges: Exterior. Etching.
Boland Catalogue, No. 157.
Signed in lower margin, in pencil,—*Axel Herman Haig.* Beautiful impression. In perfect condition.
Height, 16¼; length, 22⅜ inches.
The Cathedral at Bourges is one of the five greatest in France.

HAIG, AXEL HERMAN
195. St. Etienne Cathedral, Bourges: Exterior. Etching.
Boland Catalogue, No. 157.
Signed in lower margin, in pencil,—*Axel H. Haig.* Beautiful impression. In perfect condition.
Height, 16¼; length, 22⅜ inches.

HAIG, AXEL HERMAN
196. St. Etienne Cathedral, Bourges, Exterior. Etching.
Boland Catalogue, No. 157.
Signed Artist Proof. Beautiful impression. In perfect condition.
Height, 16¼; length, 22⅜ inches.

HAIG, AXEL HERMAN
197. St. Ours, Loches. Etching.
Boland Catalogue, No. 167.
Signed in lower margin, in pencil,—*Axel H. Haig.* Beautiful impression. In perfect condition.
Height, 10; width, 7 inches.

HAIG, AXEL HERMAN
198. SALAMANCA, SPAIN. Etching.
Boland Catalogue, No. 168.
Signed in lower margin, in pencil,—*Axel H. Haig.* Beautiful impression. IN PERFECT CONDITION.
Height, 23; width, 14½ inches.

HAIG, AXEL HERMAN
199. BURGOS CATHEDRAL, SOUTH AISLE LOOKING WEST. Etching.
Boland Catalogue, No. 177.
Signed Artist Proof. Beautiful impression. IN PERFECT CONDITION.
Height, 28½; width, 19½ inches.

HAIG, AXEL HERMAN
200. SOUTH TRANSEPT, ST. MARK'S. Etching.
Boland Catalogue, No. 178.
Signed in lower margin, in pencil,—*Axel H. Haig.* Beautiful impression. IN PERFECT CONDITION.
Height, 17½; length, 22½ inches.

HAIG, AXEL HERMAN
201. TOLEDO CATHEDRAL, VIEW OF THE SOUTH AISLE. Etching.
Boland Catalogue, No. 196.
Signed Artist Proof. Beautiful impression. IN PERFECT CONDITION.
Height, 28⅜; width, 19¼ inches.

HAIG, AXEL HERMAN
202. WISBY. Etching.
Boland Catalogue, No. 226.
Signed in lower margin, in pencil,—*Axel H. Haig.* Beautiful impression. IN PERFECT CONDITION.
Height, 18; length, 26 inches.
This etching, though done in 1888, is not included in Armstrong's catalogue.

HAIG, AXEL HERMAN
203. CHAPEL OF ST. ANNA, BURGOS. Etching.
Signed in lower margin, in pencil,—*Axel H. Haig.* Beautiful impression. IN PERFECT CONDITION.
Height, 7¾; width, 5⅛ inches.

HAIG, AXEL HERMAN
204. FLEMISH LACE WORKERS. Etching.
ONLY ONE STATE. Signed artist's proof on heavy, buff Whatman paper, limited to 100 impressions. The plate has been destroyed. Fine and very rare.
Height, 7½; length, 11 inches.

HAIG, AXEL HERMAN
205. ENTRANCE TO NORTH TRANSEPT, WESTMINSTER. Drawing.
Signed and dated in lower left corner,—*Axel H. Haig, June* 19, 1903. Beautiful pencil drawing, in perfect condition.
Height, 13¾; width, 10 inches.

HAIG, AXEL HERMAN
206. KIRKSTALL ABBEY, YORKSHIRE. Drawing.
Signed and dated in lower left corner,—*A. H. H.* 15 *July* 1879. Beautiful pencil drawing, in perfect condition.
Height, 6⅞; length, 9¾ inches.

F. G. HALL

HALL, F. G.

207. Niles Pond. Etching.
Signed in lower margin, in pencil,—*F. G. Hall.* Beautiful impression. In perfect condition.
Height, 8⅜; width, 6⅝ inches.

HALL, F. G.

208. Old House, Vicenzia. Etching.
Signed in lower margin, in pencil,—*F. G. Hall.* Beautiful impression. In perfect condition.
Height, 8¼; width, 6⅛ inches.

HALL, F. G.

209. Willow's East Gloucester. Etching.
Signed in lower margin, in pencil,—*F. G. Hall.* Beautiful impression. In perfect condition.
Height, 6⅝; length, 10⅛ inches.

W. LEE HANKEY

HANKEY, W. LEE

210. Moonrise. Painter-etching in color.
Proof No. 31 printed in color at one printing by the artist himself. Signed in pencil in the right lower margin,—*"W. Lee Hankey, sc et imp."* and in the left corner "31." Laid down on cardboard and framed in ¾ inch bronze frame.
Height, 12; width, 10 inches.

CHILDE HASSAM

American painter and etcher. Born at Boston in 1859.

HASSAM, CHILDE

211. The Athenaeum, Portsmouth. Etching.
Proof printed by Hassam, and signed in lower margin, in pencil,—*C. H. imp.* in circle. Fine impression. In perfect condition.
Height, 8⅜; width, 5⅞ inches.

SIR HUBERT HERKOMER

Contemporary English painter and etcher. Pupil of Legros.

HERKOMER, SIR HUBERT

212. Roads of England.. Soft-ground.
Signed in lower margin, in pencil,—*Hubert Herkomer.* Very fine impression, printed on Japan paper. In perfect condition.
Height, 10¼; length, 14 inches.

SIR CHARLES HOLROYD

Contemporary English etcher.

HOLROYD, SIR CHARLES

213. Venice. Etching.
Signed in lower margin, in pencil,—*Charles Holroyd.* Beautiful impression. In perfect condition.
Height, 4; length, 8½ inches.

ALBANY E. HOWARTH

Contemporary English etcher.

HOWARTH, ALBANY E.

214. Rose Window, Rouen. Etching.
Signed Artist Proof. Beautiful impression. In perfect condition.
Height, 24½; width, 17 inches.

HOWARTH, ALBANY E.

215. St. Mark's, Venice. Etching.
Signed Artist's Proof. Beautiful impression. In perfect condition.
Height, 21¼; length, 31¼ inches.

HOWARTH, ALBANY E.

216. Asola, Italy. Etching.
Signed in lower margin, in pencil,—*Albany E. Howarth.* Beautiful impression. In perfect condition.
Height, 7⅜; length, 11⅞ inches.

HOWARTH, ALBANY E.

217. Carnarvon Castle, Wales. Etching.
Signed in lower margin, in pencil,—*Albany E. Howarth.* Beautiful impression. In perfect condition.
Height, 10⅝; length, 14 inches.

HOWARTH, ALBANY E.

218. Gateway, Kings College, Cambridge. Etching.
Signed in lower margin, in pencil,—*Albany E. Howarth.* Beautiful impression. In perfect condition.
Height, 11⅞; width, 7¾ inches.

HOWARTH, ALBANY E.

219. The Market. Etching.
Signed in lower margin, in pencil,—*Albany E. Howarth.* Beautiful impression. In perfect condition.
Height, 10; width, 6½ inches.

HOWARTH, ALBANY E.

220. The Old Well. Etching.
Signed in lower margin, in pencil—*Albany E. Howarth.* Beautiful impression. In perfect condition.
Height, 10¼; width, 7⅛ inches.

HOWARTH, ALBANY E.

221. Carnavron Castle. Etching.
Signed in lower margin, in pencil,—*Albany Howarth.* Beautiful impression. In perfect condition.
Height, 10⅝; length, 13⅝ inches.

HOWARTH, ALBANY E.

222. Carnavron Gate. Etching.
Signed in lower margin, in pencil,—*Albany Howarth.* Beautiful impression. In perfect condition.
Height, 8: width, 6 inches.

HOWARTH, ALBANY E.
223. CORFE CASTLE. Etching.
Signed in lower margin, in pencil,—*Albany Howarth.* Beautiful impression. IN PERFECT CONDITION.
Height, 7½; width, 6⅜ inches.

HOWARTH, ALBANY E.
224. DURHAM CATHEDRAL (Exterior). Etching.
Signed in lower margin, in pencil,—*Albany Howarth.* Beautiful impression. IN PERFECT CONDITION.
Height, 11⅝; length, 14 inches. Framed.

HOWARTH, ALBANY E.
225. GOUROCK. Etching.
Signed in lower margin, in pencil,—*Albany Howarth.* Beautiful impression. IN PERFECT CONDITION.
Height, 5¾; length, 8½ inches.

HOWARTH, ALBANY E.
226. KING'S COLLEGE CHAPEL. Etching.
Signed in lower margin, in pencil,—*Albany Howarth.* Beautiful impression. IN PERFECT CONDITION.
Height, 13⅞; width, 9½ inches.

HOWARTH, ALBANY E.
227. VENICE NIGHT. Etching.
Signed in lower margin, in pencil,—*Albany Howarth.* Beautiful impression. IN PERFECT CONDITION.
Height, 5⅞; width, 4¼ inches.

AT THE AMERICAN ART GALLERIES

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THURSDAY EVENING, MARCH 10TH, AT 8.00 O'CLOCK

JOSEF ISRAELS

Celebrated Dutch painter and etcher. Born at Gröningen in 1824.

ISRAELS, JOSEF

228. GIRL WITH BASKET, SEATED ON THE SHORE. Etching.
Signed in lower margin, in pencil,—*Josef Israels.* Beautiful impression, printed on India paper. Margins slightly stained.
Height, 6; length, 9 inches.

ISRAELS, JOSEF

229. CHILD IN THE CRADLE. Etching.
Signed in lower margin, in pencil,—*Josef Israels.* Beautiful impression, printed on Japan paper. IN PERFECT CONDITION.
Height, 3⅞; length, 5⅞ inches.

ISRAELS, JOSEF

230. CHILD IN CHAIR. Etching.
Signed in lower margin, in pencil,—*Josef Israels.* Beautiful impression. IN PERFECT CONDITION.
Height, 5⅞; width, 4 inches. Framed.

CHARLES JACQUE

Celebrated French painter and etcher. Born in Paris in 1813; died at Barbizon in 1894.

JACQUE, CHARLES

231. POCHER SURVEILLANT SON TROUPEAU. Effet de Soir. Painter-etching.
Guiffrey, No. 92.
SECOND STATE. Signed on the plate and dated 1850. Proof on India paper; small margin. Hinged from the upper corners to a cardboard and framed in ½ inch gilt frame.
Height, 5¾; length, 8⅞ inches.

JACQUE, CHARLES

232. LA BERGERIE. Etching.
Guiffrey, No. 161.
Signed in lower margin, in pencil,—*Charles Jacque.* Beautiful impression. Margins slightly stained, otherwise in perfect condition.
Height, 11¾; length, 17½ inches.
This plate and La Bergerie Béarnaise are usually considered Jacque's masterpiece. "Cette estampe célèbre."—BERALDI.

JACQUE, CHARLES

233. La Rentrée. Brebis et agneaux, rentrant surveillés par un berger. Painter-etching.
Guiffrey, No. 191.
Second State. Signed on the plate. Proof on India paper, slightly foxed. Attached to the mat at the uppe corners and framed in ½ inch gilt frame.
Height, 5; length, 7½ inches.

7 50

JACQUE, CHARLES

234. Coq et Poules. Painter-etching.
Guiffrey, No. 201.
Second State. Signed on the plate. Proof on India paper, slightly foxed. Hinged from the upper corners on cardboard and framed in ½ inch gilt frame.
Height, 4¾; length, 6¾ inches.

7 50

JACQUE, CHARLES

235. Le Retour des Champs. Painter-etching.
Guiffrey, No. 210.
Fourth State. Signed on the plate. Proof on India paper, hinged from the upper corners on cardboard and framed in ½ inch gilt frame.
Height, 4⅝; length, 7 inches.

15.

JACQUE, CHARLES

236. Troupeau de vaches et boeufs. Painter-etching.
Beraldi, No. 422.
Signed on the plate and dated 1866. Proof on India paper, hinged from the upper corners on a cardboard and framed in ½ inch gilt frame.
Height, 4¾; length, 11⅛ inches.

15.

JACQUE, CHARLES

237. Chaumières. Painter-etching.
Beraldi, No. 456.
Signed on the plate and dated 79. Proof on Japanese vellum, hinged from the upper corners on cardboard and framed in ½ inch gilt frame.
Height, 6⅜; length, 8⅜ inches.

7 50

JACQUE, CHARLES

238. Troupeau de Vaches à l'Abreuvoir. Original Drypoint and roulette work.
Beraldi, No. 458.
Signed on the plate and dated 1878. Proof on Japanese vellum, hinged from the upper corrers to a cardboard and framed in ½ inch silver-gilt frame.
Height, 5; length, 9½ inches.

17 50

MAXIME LALANNE

French etcher. Born at Bordeaux in 1827; died in 1886.

LALANNE, MAXIME

239. Vue prise du Pont Saint-Michel (Le Pont-Neuf et le Louvre). Painter-etching.
Beraldi, No. 8.
Signed on the plate. Proof on "Aqua fortisto" paper with full margin, decked edges. Hinged from the upper edge on cardboard and framed in ¾ inch gilt frame.
Height, 7⅞; length, 11½ inches.
From the Philippe Burty and Sir Wm. Drake collections.

12 50

LALANNE, MAXIME

240. Richmond, près Londres. Painter-etching.
Beraldi, No. 57.
Signed on the plate and dated 1871. Published in the "Portfolio" Proof on "Aqua fortisto" paper. Hinged from the upper corners on cardboard and framed in ½ inch gilt frame.
Height, 8; length, 9½ inches.

12 50

LALANNE, MAXIME

241. Souvenir de Bordeaux. Painter-etching.
Beraldi, No. 98.
Signed on the plate "M. L." Published in "Traité de la Gravure à l'Eau-Forte," edition of 1878. Proof on "Aqua fortisto" paper, signed in ink. Hinged from the upper corners on a cardboard and framed in ½ inch gilt frame.
Height, 5⅜; width, 3¾ inches.

7 50

LALANNE, MAXIME

242. Un Vieux Quartier de Vitré (Ille et Vilaine). Painter-etching.
Beraldi, No. 112.
Signed on the plate. Proof on thin Japanese vellum.
Height, 6⅝; length, 10 inches.

12 50

LALANNE, MAXIME

243. Une Rue de Rouen. Etching.
Signed in the plate, together with Lalanne's Rue de la Tonnellerie, an etching by Appian and (12) etchings by Jacquemart, some of which have been published in the Gazette des Beaux Arts.
Together, 15 pieces, various sizes.

5 ~

NICOLAS DE LAUNAY

Born at Paris, 1739; died there in 1792.

LAUNAY, NICOLAS DE

244. Angélique et Médore. Engraving.
After the painting by Raoux. Very fine impression, slightly stained otherwise in fine condition.
Height, 18; width, 13⅝ inches. Framed.

12 50

LAUNAY, NICOLAS DE

245. Marche de Silene. Engraving.
After the painting by P. P. Rubens. Very fine proof of the Second State before the inscription. In perfect condition.
Height, 13¾; length, 18 inches.

10 ~

LAUNAY, NICOLAS DE

246. La Lettre Envoyée. Line-engraving. After J. B. Le Prince, 1768.
Portalis and Beraldi II p. 547. No. 30. Very fine proof with the coat-of-arms, the artist's name and the title only. With small margins on top and sides, but showing the entire blank inscription space at the bottom. Extremely rare in this state. A slight stain in the lower margin.
Height, 14⅝; width, 11¾ inches.

2 ~

ALPHONSE LEGROS

Celebrated French painter and etcher. Born at Dijon in 1837; died at London in 1911.

LEGROS, ALPHONSE
247. Beggar with a Crutch, his Hat in his Hand. Etching.
Signed in lower margin, in pencil,—*A. Legros.* Beautiful impression, with etched remarque. In perfect condition.
Height, 8⅞; width, 6⅞ inches.

25.

LEGROS, ALPHONSE
248. L'Arbre de Salut. Etching.
Signed in lower margin, in pencil—*A. Legros.* Beautiful impression. In perfect condition.
Height, 10; width, 8¼ inches.

25.

LEGROS, ALPHONSE
249. Le Retour des Champs. Etching.
Signed in lower margin, in pencil,—*A. Legros.* Beautiful impression. In perfect condition.
Height, 6¼; length, 7½ inches.

22.50

LEGROS, ALPHONSE
250. The Prodigal Son. Etching and drypoint.
Signed proof on old paper, with large margins. Fine.
Height, 7; width, 5.

17.50

LEGROS, ALPHONSE
251. Fisherman in Boat. Etching.
Signed in the plate in lower left corner,—*A. L.* Fine impression, together with small landscape etching.
Height, 7⅜; length, 10¾ inches.

17.50

AUGUSTE LEPÈRE

Contemporary French etcher.

LEPÈRE, AUGUSTE
252. L'Abreuvoir au Pont Marie, Paris. Etching.
Signed in the plate, with (6) other etchings and (2) wood-cuts by this artist, published at various times in the Gazette des Beaux Arts and other magazines.
Together, 9 pieces, various sizes.

27.50

ERNEST LUMSDEN

Famous contemporary English etcher.

LUMSDEN, ERNEST
253. Adeypur Morning. Etching.
Signed in lower margin, in pencil,—*E. Lumsden.* Fine proof, printed on Japan paper. Margins and sky rubbed.
Height, 8¼; length, 10⅞ inches.

5.

LUMSDEN, ERNEST
254. Chien Men from Without. Etching.
Signed in lower margin, in pencil,—*Ernest Lumsden.* Beautiful impression. In perfect condition.
Height, 8⅞; width, 6⅞ inches.

22.50

LUMSDEN, ERNEST

255. Empress Government Buildings, Victoria, B. C. Etching.
Signed in lower margin, in pencil,—*Ernest Lumsden.* Beautiful impression.
In perfect condition.
Height, 7; length, 9 inches.

LUMSDEN, ERNEST

256. Fort Street, Victoria, B. C. Etching.
Signed in lower margin, in pencil,—*Ernest Lumsden.* Beautiful impression.
In perfect condition.
Height, 6; length, 8⅜ inches.

LUMSDEN, ERNEST

257. Fort and City. Etching.
Signed in lower margin, in pencil,—*Ernest Lumsden.* Beautiful impression.
In perfect condition.
Height, 9⅞; width, 7¾ inches.

LUMSDEN, ERNEST

258. Indian Reserve. Etching.
Signed in lower margin, in pencil,—*Ernest Lumsden.* Beautiful impression.
In perfect condition.
Height, 6½; length, 9 inches.

LUMSDEN, ERNEST

259. Path by Gunga. Etching.
Signed in lower margin, in pencil,—*Ernest Lumsden.* Beautiful impression, margins slightly rubbed.
Height, 8½; width, 6 inches.

LUMSDEN, ERNEST

260. Peking Shops. Etching.
Signed in lower margin, in pencil,—*Ernest Lumsden.* Beautiful impression.
In perfect condition.
Height, 4⅜; length, 9⅜ inches.

LUMSDEN, ERNEST

261. The Great Wall. Etching.
Signed in lower margin, in pencil,—*Ernest Lumsden.* Beautiful impression.
In perfect condition.
Height, 9; width, 7 inches.

LUMSDEN, ERNEST

262. Tomb in the Palms. Etching.
Signed in lower margin, in pencil,—*Ernest Lumsden.* Beautiful impression, margins slightly rubbed.
Height, 4½; length, 6 inches.

LUMSDEN, ERNEST

263. The Dean Bridge. Etching.
Signed in lower margin, in pencil,—*Ernest Lumsden.* Beautiful impression.
In perfect condition.
Height, 8⅜; width, 6 inches.

ANTOINE MASSON
1636-1700

Born at Loury near Orleans and died at Paris. One of the most skilful French masters of the burin.

MASSON, ANTOINE

264. MARIN CURCAU DE LA CHAMBRE. Physician to the King. Line-engraving. After P. Mignard.
Robert Dumesnil II, p. 116, No. 24.
FIRST STATE (of 5). Before the cross-hatchings on the left cheek. With very small margin, trimmed just at the plate-mark. Fine.
Height, 10⅝; width, 8¾ inches.
"One of the chefs-d'oeuvres of the engraver." R. D.
From the Boston Museum Collection.

J. HAMILTON MACKENZIE

Contemporary Scotch etcher.

MacKENZIE, J. HAMILTON

265. L'ANCIEN GREFFE, BRUGES. Etching.
Signed in lower margin, in pencil, *J. Hamilton MacKenzie.* Fine proof. IN PERFECT CONDITION.
Height, 13¾; width, 6⅝ inches.

DONALD SHAW MacLAUGHLAN

Contemporary American etcher. Born in Canada in 1876; living abroad. "I know of no modern etcher who has 'arrived' (in the best critical sense) more rapidly than Donald Shaw MacLaughlan. In 1900 this young Canadian, of Scottish ancestry, who had studied painting in Boston, was making his best experiments on the copper under the spell of 'Old Paris.' But already only eleven years after his modest début A. M. Hind has called him one of the few etchers of to-day whose architectural and landscape etchings are comparable in a sense of style with those of Cameron and Bone, betraying the same touch of the artist of conviction."—CLEVELAND PALMER.

MacLAUGHLAN, DONALD SHAW

266. MELONCELLO. Etching.
Signed in lower margin, in pencil,—*D. Shaw MacLaughlan.* Very fine impression. IN PEREFCT CONDITION.
Height, 6¼; length, 8½ inches.

MacLAUGHLAN, DONALD SHAW

267. SAINT SÉVERIN. Etching.
Signed in lower margin, in pencil,—*D. Shaw MacLaughlan.* Beautiful impression. IN PEREFCT CONDITION.
Height, 7⅛; width, 4⅜ inches.

MacLAUGHLAN, DONALD SHAW

268. TOUR DE SAINT-LAURENT, ROUEN. Etching.
Signed in lower margin, in pencil,—*D. Shaw MacLaughlan.* Very fine impression. IN PEREFCT CONDITION.
Height, 8⅜; width, 4½ inches.

MacLAUGHLAN, DONALD SHAW

269. THE GREAT GATE. Etching.
Signed in lower margin, in pencil,—*D. Shaw MacLaughlin.* Fine impression. IN PERFECT CONDITION.
Height, 8⅞; width, 6 inches.

MacLAUGHLAN, DONALD SHAW

270. HOUSES ON THE AARE, SCOTLAND. Etching.
Signed in lower margin, in pencil,—*D. Shaw MacLaughlan.* Very fine impression. Margins cut close to plate mark. IN PERFECT CONDITION.
Height, 7⅞; length, 8⅝ inches.

MacLAUGHLAN, DONALD SHAW

271. Fields of Asolo. Etching.
Signed in lower margin, in pencil,—*D. Shaw MacLaughlan.* Fine impression. In perfect condition.
Height, 10⅞; length, 13½ inches.

MacLAUGHLAN, DONALD SHAW

272. In Giorgiones Land. Etching.
Signed in lower margin, in pencil,—*D. Shaw MacLaughlan.* Beautiful impression. In perefct condition.
Height, 9⅞; length, 12 inches.

MacLAUGHLAN, DONALD SHAW

273. The Boat Builders. Etching.
Signed in lower margin, in pencil,—*D. Shaw MacLaughlan.* Fine impression. In perfect condition.
Height, 8⅞; length, 10⅞ inches.

MacLAUGHLAN, DONALD SHAW

274. La Ville de Marbre. Etching.
Signed in lower margin, in pencil,—*D. Shaw MacLaughlan.* Fine impression, left margin slightly stained, otherwise in perfect condition.
Height, 11¾; width, 9⅝ inches.

MacLAUGHLAN, DONALD SHAW

275. The Pool, London. Etching.
Signed in lower margin, in pencil,—*D. Shaw MacLaughlan.* Fine impression, margins cut to plate mark, in fine condition.
Height, 15; width, 10 inches.

MacLAUGHLAN, DONALD SHAW

276. Summer dreams. Etching.
Signed in lower margin, in pencil,—*D. Shaw MacLaughlan.* Fine impression. In perfect condition.
Height, 10; length, 12 inches.

MacLAUGHLAN, DONALD SHAW

277. Sunlight and Shadows. Etching.
Signed in lower margin, in pencil,—*D. Shaw MacLaughlan.* Fine impression. In perfect condition.
Height, 12; width, 9⅞ inches.

MacLAUGHLAN, DONALD SHAW

278. Rio Verona. Etching.
Signed in lower margin, in pencil,—*D. Shaw MacLaughlan.* Beautiful impression. In perfect condition.
Height, 11¾; width, 9⅝ inches.

MacLAUGHLAN, DONALD SHAW

279. The Market, Venice. Etching.
Signed in lower margin, in pencil,—*D. Shaw MacLaughlan.* Beautiful impression. In perefct condition.
Height, 10⅝; length, 14⅞ inches.

MacLAUGHLAN, DONALD SHAW

280. La Salute, Venice. Etching.
Signed in lower margin, in pencil,—*D. Shaw MacLaughlan.* Fine impression. In perfect condition.
Height, 7⅜; width, 4 inches.

MacLAUGHLAN, DONALD SHAW
281. La Flèche, Rouen. Etching.
Signed in lower margin, in pencil,—*D. Shaw MacLaughlan.* Very fine impression. In perefct condition.
Height, 6¾; width, 3 inches.

10.

MacLAUGHLAN, DONALD SHAW
282. Rue de Chasseurs, Rouen. Etching.
Signed in lower margin, in pencil,—*D. Shaw MacLaughlan.* Fine early proof of the First State, printed on old paper. In perfect condition.
Height, 6⅝; width, 4⅝ inches.

5.

MacLAUGHLAN, DONALD SHAW
283. Sunlight and Shadows, No. 3. Etching.
Signed in lower margin, in pencil,—*D. Shaw MacLaughlan.* Beautiful impression. In perefct condition.
Height, 14⅛; width, 10¼ inches.

32.50

MacLAUGHLAN, DONALD SHAW
284. House of Ceres. Etching.
Signed in lower margin, in pencil,—*D. Shaw MacLaughlan.* Beautiful impression. In perefct condition.
Height, 14⅛; width, 10⅞ inches.

27.50

MacLAUGHLAN, DONALD SHAW
285. The Market Venice. Etching.
Signed in lower margin, in pencil,—*D. Shaw MacLaughlan.* Beautiful impression. In perefct condition.
Height, 10⅝; length, 15 inches.

25.

MacLAUGHLAN, DONALD SHAW
286. Treviso Waters. Etching.
Signed in lower margin, in pencil,—*D. Shaw MacLaughlan.* Beautiful impression. In perefct condition.
Height, 10; length, 12½ inches.

52.50

MacLAUGHLAN, DONALD SHAW
287. Venetian Noontide. Etching.
Signed in lower margin, in pencil,—*D. Shaw MacLaughlan.* Beautiful impression. In perfect condition.
Height, 9¾; length, 11⅝ inches.

102.50

MacLAUGHLAN, D. SHAW
288. Fishing Boats, Boulogne. Painter-etching.
Proof on thin Japan paper, signed on the lower margin, in pencil, by the artist.
Height, 4⅛; length, 5⅜ inches.

22.50

MacLAUGHLAN, D. SHAW
289. The Forge of the White Horse; one of the Paris set. Painter-etching.
Proof on thin Japan paper, signed on the lower margin, in pencil, by the artist.
Height, 6; width, 5⅝ inches.

35.50

MacLAUGHLAN, D. SHAW
290. The Windmill. Painter-etching.
Second State; with the clouds in the sky.
Proof on thin Japan paper, signed on the lower margin, in pencil, by the artist.
Height, 3½; length, 4 inches.

12.50

PIERRE MALEUVRE

Born at Paris, 1740; died there, 1803.

MALEUVRE, PIERRE

291. L'Enfant Gâté. Engraving.

After the painting by J. B. Greuze. Very fine impression, has a few printer's folds, otherwise in good condition.
Height, 16⅞; width, 13¼ inches. Framed.

MORTIMER MENPES

Contemporary English etcher. Born in Australia in 1860; living in London.

MENPES, MORTIMER

292. La Grosse Horloge, Rouen. Etching.

Signed in lower margin, in pencil,—*Mortimer Menpes.* Beautiful impression. In perfect condition.
Height, 15¾; width, 9⅜ inches.

CHARLES MÉRYON

Celebrated French etcher. Born in Paris, 1821; died there in 1868.

MÉRYON, CHARLES

293. Ancienne Porte du Palais de Justice. Painter-etching.

Delteil, No. 19.
Third State; the plate is cut down, shows only one subject and the lettering is put on. Proof on "aquafortis" paper with good margin. Laid loosely in a ½ inch gilt frame with brass stand on back.
Height, 3½; width, 3⅜ inches.

MÉRYON, CHARLES

294. Arms of the City of Paris. Etching.

Delteil, No. 21.
Signed in the plate. Beautiful impression. In perfect condition.
Height, 5⅜; width, 4⅜ inches.

MÉRYON, CHARLES

295. La Galerie Notre-Dame. Painter-etching.

Delteil, No. 26.
Fourth State; with Méryon's monogram in the left upper corner and with 5 small crows added between the thin columns to the right and with "La Galerie N:. D." in the lower margin. Proof on India paper laid on "Aquafortists" paper. Full margin. Two printer's creases in the lower right margin on one in the upper margin just stopping at the border-line. Hinged from the upper corners on a cardboard and framed in ½-inch gilt frame.
Height, 11; width, 6⅜ inches.

MÉRYON, CHARLES

296. La Pompe de Notre-Dame. Painter-etching.

Delteil, No. 31.
Seventh State; before the inscriptions in the lower margin were burnished out and the title and date put on in engraved letters. Also before "C. Méryon D. S." in the right upper corner. Proof on dark India paper, laid on plate paper. Published in "l'Artiste." A trifle foxed. Good margin. Hinged from the upper corners on a cardboard and framed in ½-inch gilt frame.
Height, 6¾; length, 9¾ inches.

MÉRYON, CHARLES

297. La Pompe Notre-Dame. Paris, 1852. Painter-etching.
Delteil, No. 31.
Burty, No. 45.
Third State (of 5, not counting the trial proof).
Seventh State (of 9, including all known trial proofs).
Before the inscriptions were taken off and replaced by: "C. Méryon D. S." in the upper right, and in the lower margin "La Pompe Notre-Dame, 1852" in capitals. One of the 600 impressions published in "L'Artiste" of 1858. The plate is destroyed. Fine impression on deep yellow India paper, with margin.
Height, 6⅜; length, 9¾ inches.

MÉRYON, CHARLES

298. Le Grand Chatelet vers 1780. Etching from a contemporary drawing.
Delteil, No. 52.
Burty, No. 29.
Third State, with the lettering. One of 100 impressions taken, on "D. C. Blauw" paper, after which the plate has been destroyed. With very large margin.
Height, 6 15/16; length, 9 13/16 inches.

CHARLES F. W. MIELATZ

Born in Breddin, Germany, 1864; died in New York, 1919.

MIELATZ, CHARLES, F. W.

299. Winterlandscape, 1888. Painter-etching.
Proof on Japan paper. Signed in pencil by the artist. In ½ inch silver-gilt frame.
Height, 8⅝; length, 17⅛ inches.
Old Woman Fanning a Kitchen Fire. Painter-etching by S. G. McCutcheon. Proof on thin Japan paper hinged to the original mat and framed in ¾-inch bronze frame.
Height, 8¼; width, 5⅞ inches.
Together, 2 pieces.

JEAN FRANÇOIS MILLET

1814-1875

Born in the village of Gruchy on the coast of Normandy; died in Barbizon. One of the most celebrated painters of the Barbizon school.

MILLET, JEAN FRANÇOIS

300. La Couseuse. Peasant woman mending clothes. Painter-etching.
Delteil, No. 9.
Third State. Fine impression on "Pro patria" paper, an English paper of the early part of XIX century. With very large margins. The paper is cracked along the right edge of the plate from the heavy pressure in printing.
Height, 3⅞; width, 2¾ inches.

WILLIAM MONK

MONK, WILLIAM

301. Newgate Prison, London. Etching.
Signed in lower margin, in pencil,—*W. Monk*. Fine impression. In perfect condition.
Height, 7; length, 12½ inches.

AGOSTINO DE MUSI

Flourished at Venice and Rome from 1514 to 1536.

MUSI, AGOSTINO DE

302. APOLLO AND DAPHNE. Engraving.
Bartsch, No. 317. Vol. XIV.
SECOND STATE, with the date 1518 changed from 1515, but before the address of Salamanca was added. Good impression, in fair condition.
Height, 8⅞; width, 6⅝ inches. Framed.
With unidentified collector's mark "S.R." in lower right corner. Fagan, No. 482.

ROBERT NANTEUIL

1623-1678

Born in Reims; died in Paris.
The most important of the French portrait engravers of all centuries. Pupil of N. Regnesson, whose sister he married when he was only 17. His portraits from life are his best works and among them those of Louis XIV.

NANTEUIL, ROBERT

303. FRANÇOIS SERVIEN, BISHOP OF BAYEUX. Line-engraving. After Philippe de Champaigne.
Robert-Dumesnil IV, pp. 176-177, No. 225.
FIRST STATE (of 3); before the name and rank of the personage appears on the base. Fine impression on paper with the watermark "I.H.S. cross and three nails in circle."
Height, 13½; width, 10¼ inches.

SAMUEL PALMER

English watercolor painter and etcher. Born in 1805; died at Regate in 1881.

PALMER, SAMUEL

304. THE SKYLARK. Etching.
Hardie, No. 2.
Artist's name and number etched in lower margin. Fine impression. Printed on India paper. IN PERFECT CONDITION.
Height, 4¾; width, 3⅞ inches.
SUNSET; OR THE HERDSMAN'S COTTAGE. Etching.
Hardie, No. 3.
Artist's name and number etched in lower margin. Fine impression, printed on India paper. IN PERFECT CONDITION.
Height, 4⅞; width, 4⅛ inches.
Together, 2 pieces.

PALMER, SAMUEL

305. THE EARLY PLOUGHMAN. Known also as THE MORNING SPREAD UPON THE MOUNTAINS.
Hardie, No. 9.
FINISHED STATE, the first published. Appeared in "Etching and Etchers" by P. G. Hamerton, 1st edition, 1868. Proof on Whatman paper, with good margin, deckel edges. Hinged from the upper corners and framed in ½-inch gilt frame.
Height, 5⅛; length, 7¾ inches.

MARC ANTONIO RAIMONDI

Early Italian engraver. Born at Bologna about 1480; died there about 1530.

RAIMONDI, MARC ANTONIO

306. ADAM AND EVE. Engraving.
Bartsch, No. 1, Vol. XIV.
After Raphael, good impression, in fair condition.
Height, 9⅜; width, 7 inches. Framed.

REMBRANDT VAN RIJN

Celebrated Dutch painter and etcher. Born at Leyden in 1607; died at Amsterdam in 1669. Pupil of Swanenburch and Lastman, but largely selftaught. "The opinion among etchers which enthrones Rembrandt as king of his craft is the most recent instance of perfect unanimity among people of all nationalities. As we all say that Phidias was the greatest sculptor, Homer the greatest epic poet, and Shakespeare the greatest dramatist, so we are all agreed on the world wide supremacy of Rembrandt. In his own lines of work there is no one in all history to be compared with Rembrandt."—P. G. HAMERTON.

REMBRANDT, VAN RIJN

22 50

307. JOSEPH TELLING HIS DREAM. Painter-etching.
Bartsch, No. 37; Hind, No. 160.
THIRD STATE, curtain and heads in the background covered with shading.
Height, 4¾; width, 3¼ inches.

REMBRANDT, VAN RIJN

52 50

308. ADORATION OF THE SHEPHERDS: A NIGHT PIECE. Painter-etching.
Bartsch, No. 46; Hind, No. 255.
EIGHTH STATE; further lines of shading (perpendicular). Cross the Virgin's forehead and face. The plank partition is now scarcely visible. Printed on thin Japan paper.
Height, 5⅞; length, 7¾ inches.

REMBRANDT, VAN RIJN

22 50

309. HOMME À CHEVAL. Etching.
Bartsch, No. 139.
Signed on the plate in upper right corner. Fine early proof, before the plate was cut so as to make it rectangular. In fine condition.
Height, 3¼; width, 2¼ inches.

REMBRANDT, VAN RIJN

310. THE GREAT JEWISH BRIDE. Etching.
Rovinski, No. 340.
FINAL STATE OF FOUR. Signed, *R.* 1634. FINE IMPRESSION, IN PERFECT CONDITION. Has narrow margin all around outside plate mark.
Height, 8½; width, 6½ inches. Framed.
From the Boehm collection.

320.

[See Illustration.]

W. RENISON

RENISON, W.

125

311. JOHN KNOX'S HOUSE, LONDON. Etching.
Signed in lower margin, in pencil,—*W. Renison.* Beautiful impression. IN PERFECT CONDITION.
Height, 17¾; width, 13⅜ inches.

AUGUSTE RODIN

RODIN, AUGUSTE

120

312. VICTOR HUGO. Drypoint.
With two other drypoints by Rodin, published at various times in Art magazines.
Together, 3 pieces, various sizes.

W. DENDY SADLER

Famous English historical painter. Born at Dorking, 1845. Pupil of the Düsseldorf School. Became a member of the Society of British Artists in 1889.

SADLER, W. DENDY

22 50

313. VILLAGE GOSSIP. Etching.
Etching by Dobie after the painting by W. Dendy Sadler. Remarque Proof. Signed in the lower margin, in pencil by both painter and etcher. Beautiful impression, printed on Japan paper. IN PERFECT CONDITION.
Height, 16¼; length, 23 inches.

REMBRANDT VAN RIJN

THE GREAT JEWISH BRIDE

[NO. 310]

SADLER, W. DENDY
314. THE SWING. Etching.
Etching by Dobie after the painting by W. Dendy Sadler. Remarque Proof. Signed in the lower margin, in pencil by both painter and etcher. Beautiful impression, printed on Japan paper. IN PERFECT CONDITION.
Height, 13¾; length, 19½ inches.

SADLER, W. DENDY
315. IT MIGHT HAVE BEEN YOU, JOHN. Etching.
Etching by J. Dobie after the painting by W. Dendy Sadler. Remarque Proof. Signed in lower margin, in pencil by both painter and etcher. Beautiful impression, printed on Japan paper. IN PERFECT CONDITION.
Height, 14; length, 19⅝ inches.

SADLER, W. DENDY
316. LOVE LETTER. Etching.
Etching by J. Jacquet after the painting by W. Dendy Sadler. Remarque Proof. Signed in lower margin, in pencil by both painter and etcher. Beautiful impression, printed on Japan paper. IN PERFECT CONDITION.
Height, 14¾; width, 10½ inches.

SADLER, W. DENDY
317. THE ANSWER. Etching.
Etching by J. Jacquet after the painting by W. Dendy Sadler. Remarque Proof. Signed in lower margin, in pencil by both painter and etcher. Beautiful impression, printed on Japan paper. IN PERFECT CONDITION.
Height, 15; width, 11 inches.

GEORG FRIEDRICH SCHMIDT
1712-1775

Born in the little village of Schönerlinde near Berlin; died in Berlin. Pupil of G. P. Busch and Larmessin. The most celebrated German line-engraver (principally portraits) of the eighteenth century and intimate friend of Ville.

SCHMIDT, GEORG FRIEDRICH
318. ELISABETH PETROWNA, EMPRESS OF RUSSIA.
Full length, standing in coronation robes. 1761. The engraver's chef-d'oeuvre. Line-engraving after L. Tocqué.
L. D. Jacoby, No. 82. J. E. Wessely, No. 30.
SECOND STATE, with full inscription, unusually fine impression with margin. The upper part of the margin slightly foxed.
Height 25; width, 20 inches.
From the celebrated Brentano-Brockenstock collection in Frankfort.

CHARLES H. SHANNON

Contemporary English painter and lithographer.

SHANNON, CHARLES H.
319. CARESSES. Lithograph.
Signed in lower margin, in pencil,—*C. H. Shannon.* Fine impressions. IN PERFECT CONDITION.
Height, 8⅜; width, 6¼ inches.

SHANNON, CHARLES H.
320. SUMMER. Lithograph.
Signed in lower margin, in pencil,—*C. H. Shannon.* Fine impression. IN PERFECT CONDITION.
Height, 14¼; width, 10¾ inches.

SHANNON, CHARLES H.
321. THE WHITE WATCH. Lithograph.
Signed in lower margin, in pencil,—*C. H. Shannon.* Fine impression. IN PERFECT CONDITION.
HEIGHT, 13¼; width, 9⅛ inches.

SHANNON, CHARLES H.
322. THE SHEEPFOLD. Lithograph.
With (3) other lithographs by this artist, published at various times in Art magazines.
Together, 4 pieces, various sizes.

E. SHAULAND

SHAULAND, E.
323. RHEIMS CATHEDRAL. Etching.
Signed in lower margin, in pencil,—*E. Shauland.* Beautiful impression. IN PERFECT CONDITION.
Height, 23¾; width, 15¾ inches.

FRANK SHORT

Contemporary English etcher, aquatinter, and mezzotinter. Born at London in 1857.

SHORT, FRANK
324. THE CHURCH AT KAMPEN. Etching.
Signed in lower margin, in pencil,—*Frank Short.* Beautiful impression. IN PERFECT CONDITION.
Height, 5⅝; length, 8 inches.

SHORT, FRANK
325. THE DIJK AT VOLENDAM, HOLLAND. Etching.
Signed in lower margin, in pencil,—*Frank Short.* Beautiful impression. IN PERFECT CONDITION.
Height, 7¾; length, 10¾ inches.

J. ANDRÉ SMITH

Contemporary American etcher.

SMITH, J. ANDRÉ
326. WHITBY, ENGLAND. Painter-etching.
Proof on Japan paper, printed by the artist himself and signed in pencil in the lower margin, "J. André Smith, imp." Laid down on cardboard and framed in ½-inch "Whistler Pattern" gilt frame.
Height, 6¾; width, 4¾ inches.

H. M. STONE

STONE, H. M.
327. SIMPSONS, CORNHILL. Etching.
Signed in lower margin, in pencil,—*H. M. Stone.* Beautiful impression. IN PERFECT CONDITION.
Height, 6⅛; width, 5⅞ inches.

WILLIAM STRANG

Contemporary painter-etcher.

STRANG, WILLIAM
328. WALLS OF THE ALHAMBRA. Painter-etching.
Signed proof on "A. B. C." paper, with full margin. Very fine.
Height, 12; width, 11⅞ inches.

EDWARD MILLINGTON SYNGE

Contemporary English etcher. Born at Malvern in 1860; died in 1912.

SYNGE, EDWARD MILLINGTON

329. DOORWAY, DOGE'S PALACE, VENICE. Etching.
Signed in lower margin, in pencil,—*E. M. Synge.* Beautiful impression. IN PERFECT CONDITION.
Height, 13½; width, 7⅜ inches.

9.00

LUCAS VAN LEYDEN

Early German engraver. Born in Leyden in 1494; died in 1533.

VAN LEYDEN, LUCAS

330. ADAM AND EVE. Engraving.
Bartsch, No. 8.
Signed and dated on the plate,—"L. 1519." Beautiful impression. IN PERFECT CONDITION.
Height, 4⅝; width, 2¾ inches.
From the Alfred Morrison collection.

12.50

VAN LEYDEN, LUCAS

331. ADAM AND EVE AFTER THE EXPULSION. Engraving.
Bartsch, No. 11.
Signed and dated on the plate,—"*L* 1519." Good impression, in good condition.
Height, 6½; width, 4⅞ inches.

12.00

VAN LEYDEN, LUCAS

332. ST. GEORGE LIBERATING THE PRINCESS. Engraving.
Bartsch, No. 121.
Signed on the plate with the initial "*L.*" Fine impression. Few marks through center which show on surface, print at some time having been folded, otherwise in fine condition.
Height, 6⅜; width, 4½ inches.
From the Alfred Morrison collection.

20.—

VAN LEYDEN, LUCAS

333. ORNAMENT WITH TWO DOLPHINS. Engraving.
Bartsch, No. 161.
Signed on the plate with the initial "*L.*" Fine impression. IN PERFECT CONDITION.
Height, 4½; width, 3¼ inches.

7.50

HENRY VION

VION, HENRI

334. LA CHANSON. Etching.
After a painting by J. L. E. Meissonier. Remarque proof on vellum, signed on the lower margin in pencil by the etcher. Laid down on a cardboard and framed in ¾-inch gilt frame.
Height, 11; width, 8⅝ inches.

7.50

CADWALADER WASHBURN

Contemporary American etcher.

WASHBURN, CALWALADER

335. CASA CECCHINO, VENICE. *Painter-etching.*
Proof on thin Japan paper. Signed in pencil below the right lower corner of the plate. Hinged from the upper corners on cardboard and framed in ⅜-inch Whistler pattern gilt frame.
Height, 9¾; width, 6⅞ inches.

15.—

CHARLES J. WATSON

Contemporary English etcher. Lived at Norwich and London.

WATSON, CHARLES J.

336. SAINT LO, NOTRE DAME. Etching.
Signed in lower margin, in pencil,—*Charles J. Watson.* Beautiful impression. IN PERFECT CONDITION.
Height, 9; width,, 7⅞ inches. 17.50

HERMAN A. WEBSTER

Contemporary American etcher. Born in 1878. Pupil of Laurens, Paris.

WEBSTER, HERMAN A.

337. THE ALHAMBRA: MIRADA DE LAS REINAS. Painter-etching.
Proof on "F. I. Head & Co." paper, signed on the lower margin, in pencil, by the artist. Laid down on cardboard and framed in ⅜-inch black hardwood frame.
Height, 6⅛; width, 4⅛ inches. 10.7

WEBSTER, HERMAN A.

338. OLD BUTTER MARKET, BRUGES. Painter-etching.
Proof on "F. I. Head & Co." paper. Signed on the lower margin, in pencil, by the artist. Laid down on cardboard and framed in ½-inch silver-gilt frame.
Height, 6¼; width, 5¾ inches. 10.00

WEBSTER, HERMAN A.

339. PAYSANNE. Painter-etching.
Proof on "F. I. Head & Co." paper. Signed on the lower margin, in pencil, by the artist. Laid down on cardboard and framed in ½-inch silver-gilt frame.
Height, 4⅛; width, 1⅞ inches. 15.7
" . . . Paysanne, a clever and direct figure-study of an old peasant at Marlotte, comes as an episode of pleasing variety in Mr. Webster's work, and tends to show that, though he has a preference, he is not really fettered by any limitation of subject or treatment."—MARTIN HARDIE.

WEBSTER, HERMAN A.

340. LA RUE HAUTE, PONT DE L'ARCHE. Painter-etching.
Proof on "F. I. Head" paper. Signed on the lower margin, in pencil, by the artist. Laid down on cardboard and framed in ½-inch silver-gilt frame.
Height, 4; width, 2½ inches. 7.50

WEBSTER, HERMAN A.

341. LA RUE GRENIER SUR L'EAU, PARIS. Painter-etching.
Proof on Japan paper. Signed on the lower margin, in pencil, by the artist. Laid down on cardboard and framed in ½-inch silver-gilt frame.
Height, 8⅝; width, 4⅝ inches. 15.-
"A fourth plate, perhaps even finer than any of those in force, directness, and concentrated simplicity, is the Rue Grenier sur l'Eau. There is much of Méryon in its clear, crisp line-work."—MARTIN HARDIE.

WEBSTER, HERMAN A.

342. LA RUE DE LA PARCHEMINERIE, PARIS. Painter-etching.
Proof on "F. I. Head & Co." paper. Signed on the lower margin, in pencil, by the artist. Laid down on cardboard and framed in ½-inch silver-gilt frame.
Height, 10⅞; width, 6⅞ inches. 22.50
"Very akin to it in restful balance of composition and in fine shadow effect is the Rue de la Parcheminerie—of special value now, for the old street has disappeared largely since the making of the plate."—MARTIN HARDIE.

WEBSTER, HERMAN A.

343. La Route de Louviers. Painter-etching.
Proof on "F. I. Head & Co." paper, signed on the lower margin, in pencil, by the artist. Stretched from the edges on cardboard and framed in ½-inch silver-gilt frame.
Height, 6; length, 8¼ inches.
"In landscape, as in his architectural work, Webster sets his theme upon the plate with fine skill of arrangement and with exquisite draughtsmanship."—Martin Hardie.

27 50

WEBSTER, HERMAN A.

344. Old Houses, Rouen. Painter-etching.
Proof on Japanese vellum. Signed on the lower margin, in pencil, by the artist. Laid down on cardboard and framed in ½-inch silver-gilt frame.
Height, 4⅜; length, 5½ inches.

10.

WEBSTER, HERMAN A.

345. La Cathédrale, Rouen. Painter-etching.
Proof on "F. I. Head & Co." paper. Signed on the lower margin, in pencil, by the artist. Laid down on cardboard and framed in ½-inch silver-gilt frame.
Height, 8¼; width, 4¼ inches.

17 50

WEBSTER, HERMAN A.

346. An Old Court, Sachsenhausen. Painter-etching.
Proof on "F. I. Head & Co." paper. Signed on the lower margin, in pencil, by the artist. Stretched from the edges on cardboard and framed in ½-inch silver-gilt frame.
Height, 8⅞; width, 6⅞ inches.
" . . . One of the plates that the collector of future days will most desire to possess. . . . The etcher has overcome a natural fear of blank spaces, and his reticence and more summary execution have lent to the plate much of the unconscious and unpremeditated charm that is one of the finest qualities which an etching can possess."—Martin Hardie.

35.

WEBSTER, HERMAN A.

347. Bendergasse, Frankfurt. Painter-etching.
Proof on "F. I. Head & Co." paper. Signed on the lower margin, in pencil, by the artist. Stretched from the edges on cardboard and framed in ½-inch silver-gilt frame.
Height, 7⅞; width, 4⅞ inches.
"Then there are the Street of the Three Kings (Dreikoenig Strasse), the Bendergasse and Sixteenth Century Houses, all of them felicitous in charm of theme, in play of light and shade, and in the suggestion of life given by the animated figures."—Martin Hardie.

20.

WEBSTER, HERMAN A.

348. Dreikoenig Strasse, Frankfurt. Painter-etching.
Proof on "F. I. Head & Co." paper. Signed on the lower margin, in pencil, by the artist. Stretched from the edges on cardboard and framed in ½-inch silver-gilt frame.
Height, 5¾; width, 4¾ inches.

10.

WEBSTER, HERMAN A.

349. Der Lange Franz, Frankfurt. Painter-etching.
Proof on "F. I. Head & Co." paper. Signed on the lower margin, in pencil, by the artist. Stretched from the edges on cardboard and framed in ½-inch silver-gilt frame.
Height, 5; width, 3⅜ inches.
"Der lange Franz, a view of the Rathaustower that took its nickname from a tall burgomaster of the town, is a little gem, brilliant with light, and rich in the mystery of shadow."—Martin Hardie.

15.

WEBSTER, HERMAN A.
350. Klostergasse, Frankfurt. Painter-etching.
Proof on "F. I. Head & Co." paper. Signed on the lower margin, in pencil, by the artist. Stretched from the edges on cardboard and framed in ½-inch silver-gilt frame.
Height, 8½; width, 5¾ inches.

WEBSTER, HERMAN A.
351. La Rue Cardinale, Paris. Painter-etching.
Proof on "F. I. Head & Co." paper. Signed on the lower margin, in pencil, by the artist. Laid down on cardboard and framed in ½-inch silver-gilt frame.
Height, 10¾; width, 7½ inches.

WEBSTER, HERMAN A.
352. La Rue St. Jacques, Paris. Painter-etching.
Proof on "F. I. Head & Co." paper. Signed on the lower margin, in pencil, by the artist. Stretched from the edges on cardboard and framed in ½-inch silver-gilt frame.
Height, 8⅝; width, 5⅞ inches.
"One of the best etchings he has ever made. . . . It is not merely fine in its pattern of light and shade, but it has a direct force and simplification that are rich with promise for the future."—Martin Hardie.

WEBSTER, HERMAN A.
353. Bruges, Fête de l'Arbre d'Or. Painter-etching.
Proof on Japan paper. Signed on the lower margin, in pencil, by the artist. Laid down on cardboard and framed in ½-inch silver-gilt frame.
Height, 6¾; width, 3⅞ inches.

WEBSTER, HERMAN A.
354. Alte Mainbrücke, Frankfurt. Painter-etching.
Proof on "F. I. Head & Co." paper. Signed on the lower margin, in pencil, by the artist. Laid down on cardboard and framed in ½-inch silver-gilt frame. Fine.
Height, 4; length, 5⅝ inches.

WEBSTER, HERMAN A.
355. Löwenplätzchen, Frankfurt. Painter-etching.
Proof on "F. I. Head & Co." paper. Signed on the lower margin, in pencil, by the artist. Laid down on cardboard and framed in ½-inch silver-gilt frame.
Height, 8; width, 6¼ inches.

WEBSTER, HERMAN A.
356. The Old Bridge, Frankfurt. Painter-etching.
Proof on "F. I. Head & Co." paper. Signed and dated "1911" on the lower margin, in pencil, by the artist. Stretched from the edges on cardboard and framed in ½-inch silver-gilt frame.
Height, 5⅝; length, 8⅝ inches.

WEBSTER, HERMAN A.
357. St. Ouen, Rouen. Painter-etching.
Proof on "F. I. Head & Co." paper. Signed on the lower margin, in pencil, by the artist. Laid down on cardboard and framed in ½-inch silver-gilt frame.
Height, 5½; width, 4 inches.

WEBSTER, HERMAN A.
358. Le Pont Neuf, Paris, 1908. Painter-etching.
Proof on "F. I. Head & Co." paper. Signed on the lower margin, in pencil, by the artist. Laid down on cardboard and framed in ½-inch silver-gilt frame.
Height, 8; length, 11½ inches.

22.50

WEBSTER, HERMAN A.
359. Morlaix. Etching.
After M. Lalanne's plate. Proof on Japan paper. Signed on the lower margin, in pencil, by the artist. Laid down on cardboard and framed in ½-inch silver-gilt frame.
Height, 7¾; width, 5⅝ inches.

10.

WEBSTER, HERMAN A.
360. Pont Notre-Dame, 1913. Painter-etching.
Signed proof on paper watermarked "Arches," with good margin. Fine clear impression.
Height, 6⅝; length, 11¾ inches.

15.00

JAMES ABBOTT McNEILL WHISTLER

Celebrated American painter and etcher. Born at Lowell, Mass., in 1834; died at London in 1903.
"All his work is alike perfect. It has only been reproduced under different circumstances and is an attempt to render different effects or situations. Therefore the methods vary, but the results are always the same—great. The greatest, most perfect, as a whole, that any etcher has ever accomplished."—Joseph Pennell.

WHISTLER, JAMES ABBOTT McNEILL
361. Annie. Etching.
Kennedy, No. 10.
Signed in the plate,—*Whistler*. Beautiful impression. In perfect condition.
Height, 4⅝; width, 3⅛ inches.

12.50

WHISTLER, JAMES ABBOTT McNEILL
362. Annie. Etching.
Kennedy, No. 10.
Signed in the plate,—*Whistler*. Beautiful impression, printed on thin Japan paper and mounted down.
Height, 4⅝; width, 3⅛ inches.

17.50

WHISTLER, JAMES ABBOTT McNEILL
363. En Plein Soleil. Etching.
Kennedy, No. 15.
Signed in the plate,—*Whistler*. Beautiful impression, printed on ribbed paper. In perfect condition.
Height, 4; length, 5¼ inches.

17.50

WHISTLER, JAMES ABBOTT McNEILL
364. The Unsafe Tenement. Etching.
Kennedy, No. 17.
Signed in the plate,—*Whistler*. Beautiful impression, printed on heavy Japan paper. In perfect condition.
Height, 6¼; length, 8⅞ inches.

32.50

WHISTLER, JAMES ABBOTT McNEILL
365. Dog on a Kennel. Etching.
Kennedy, No. 18.
Signed in the plate,—*Whistler*. Beautiful impression, printed on Japan paper. In perfect condition.
Height, 2¾; length, 3½ inches.

19.50

WHISTLER, JAMES ABBOTT McNEILL
366. STREET AT SAVERNE. Painter-etching.
Kennedy, No. 19.
One of the "Twelve Etchings from Nature," also known as the "French Set."
FIFTH STATE; the name and address of the printer have been removed. Printed with an ink of a slight greenish hue on a yellow Japan paper. Laid on a smooth faced Japan paper of buff color. A small printers crease in the foreground.
Height, 8⅜; width, 6¼ inches.

50.

WHISTLER, JAMES ABBOTT McNEILL
367. LA MARCHANDE DE MOUTARDE. Painter-etching.
Kennedy, No. 22.
One of the "Twelve Etchings from Nature," also known as the "French Set."
FIFTH STATE; the name and address of the printer has been removed. Fine and clear impression on thin Japan paper.
Height, 6¼; width, 3½ inches.

25.

WHISTLER, JAMES ABBOTT McNEILL
368. THE RAG GATHERERS. Painter-etching.
Kennedy, No. 23.
FIFTH STATE: with the figures of the boy and the girl in the background and "Whistler, 1858," and not as mentioned by Kennedy, "Under Whistler, at right, there is an indistinct date, 1881, which should be, doubtless, 1857." On the lower part of the wall to the right, written in two lines running up and down. Very fine impression on yellow India paper backed with plate paper.
Height, 6; width, 3½ inches.

35.

WHISTLER, JAMES ABBOTT McNEILL
369. THE WINE-GLASS. Etching.
Kennedy, No. 27.
Signed in the plate,—*Whistler*. Beautiful impression, printed on Japan paper. Mounted down.
Height, 3¼; width, 2¼ inches.

15.

WHISTLER, JAMES ABBOTT McNEILL
370. READING IN BED. Etching.
Kennedy, No. 28.
Signed in the plate,—*Whistler*. Beautiful impression, printed on ribbed paper. IN PERFECT CONDITION.
Height, 4⅝; width, 3⅛ inches.

20.00

WHISTLER, JAMES ABBOTT McNEILL
371. A LITTLE BOY, (Seymour Haden). Etching.
Kennedy, No. 29.
Beautiful impression, printed on ribbed paper. IN PERFECT CONDITION.
Height, 5⅜; width, 3⅞ inches.

17.50

WHISTLER, JAMES ABBOTT McNEILL
372. SEYMOUR STANDING UNDER A TREE. Etching.
Kennedy, No. 31.
Signed in the plate,—*Whistler*. Very fine proof, printed on Holland paper, has scratch on surface 1 inch long on bank to the left.
Height, 5¼; width, 3¾ inches.
With the blind stamp of the collector C. J. D.

12.50

WHISTLER, JAMES ABBOTT McNEILL

373. Reading by Lamplight. Etching.
Kennedy, No. 32.
Signed in the plate,—*Whistler*. Beautiful impression, printed on French ribbed paper. In perfect condition.
Height, 6¼; width, 4⅝ inches.

25.

WHISTLER, JAMES ABBOTT McNEILL

374. Landscape with a Horse. Etching.
Kennedy, No. 36.
Signed in the plate, *Whistler*, 1859. Beautiful impression, printed on Japan paper. Small printers fold in lower margin, otherwise in fine condition.
Height, 5; length, 8 inches.

25.

WHISTLER, JAMES ABBOTT McNEILL

375. Nursemaid and Child. Etching.
Kennedy, No. 37.
Signed in the plate,—*Whistler*. Beautiful impression, printed on ribbed paper. In perfect condition.
Height, 3⅞; length, 5⅛ inches.

25.

WHISTLER, JAMES ABBOTT McNEILL

376. Eagle Wharf, (Tyzag, Whiteley & Co.). Painter-etching.
Kennedy, No. 41.
One of the "Sixteen Etchings," also known as the "Thames Set."
The Only State. Signed on the plate—*Whistler* 1859. Very fine impression on thin Japan paper.
Height, 5⅛; length, 7⅞ inches.

160.
Madam

WHISTLER, JAMES ABBOTT McNEILL

377. Black Lion Wharf. Etching.
Kennedy, No. 42.
Signed in the plate,—*Whistler*, 1859. Beautiful impression, printed on ribbed paper. Margins slightly stained, otherwise in perfect condition. *One of the Thames Set.*
Height, 6; length, 8⅞ inches.
[See Illustration.]

280.

WHISTLER, JAMES ABBOTT McNEILL

378. Black Lion Wharf. Painter-etching.
Kennedy, No. 42.
One of the "Sixteen Etchings," also known as the "Thames Set."
Third State; signed on the plate—*Whistler*, 1859. The black mark on the lower left edge has been removed. Very fine impression on thin Japan paper.
Height, 5⅝; length, 8⅜ inches.

160.

WHISTLER, JAMES ABBOTT McNEILL

379. Thames Police. Etching.
Kennedy, No. 44.
Signed in the plate,—*Whistler*, 1859. Extremely fine and early impression, printed on ribbed paper. In perfect condition. *One of the Thames Set.*
Height, 6; length, 9 inches.

100.

JAMES ABBOTT McNEILL WHISTLER
BLACK LION WHARF [NO. 377]

WHISTLER, JAMES ABBOTT McNEILL

380. LONGSHOREMEN. Etching.

35.

Kennedy, No. 45.
Signed in the plate,—*Whistler,* 1859. Fine impression, printed on Japan paper. IN PERFECT CONDITION.
Height, 6; length, 9 inches.

WHISTLER, JAMES ABBOTT McNEILL

381. THE LIME-BURNER. Painter-etching.

230.

Kennedy, No. 46.
One of the "Sixteen Etchings," also known as the "Thames Set."
SECOND STATE; signed on the plate,—*Whistler,* 1859. With the light perpendicular lines at the right of the shoulder of the Lime-Burner. Very fine impression on thin Japan paper.
Height, 9¼; width, 6½ inches.

WHISTLER, JAMES ABBOTT McNEILL

382. BILLINGSGATE. Painter-etching.

70.

Kennedy, No. 47.
Published in "The Portfolio," January, 1878.
SEVENTH STATE (of 8). Signed on the plate,—*Whistler,* 1859. The diagonal lines between the two masts at the right, slanting from right to left, are still visible and there is crosshatching on the skirt of the coat of the seated man at the right of the group, underneath the elbow. Strong impression on etching paper.
Height, 6; width, 8⅞ inches.

WHISTLER, JAMES ABBOTT McNEILL

383. BILLINGSGATE. Etching.

30.

Kennedy, No. 47.
Signed in the plate,—*Whistler,* 1859. Beautiful impression, slightly stained around margin, under mat.
Height, 6; length, 8¾ inches.

WHISTLER, JAMES ABBOTT McNEILL

384. SOUPE À TROIS SOUS. Etching.

32.50

Kennedy, No. 49.
Signed in the plate,—*Whistler.* Beautiful impression, printed on Japan paper. IN PERFECT CONDITION.
Height, 6; length, 9 inches.

WHISTLER, JAMES ABBOTT McNEILL

385. BIBI LALOUETTE. Etching.

95.

Kennedy, No. 51.
Signed in the plate,—*Whistler,* 1859. Beautiful impression, IN PERFECT CONDITION.
Height, 9; width, 6 inches.

WHISTLER, JAMES ABBOTT McNEILL

386. BIBI LALOUETTE. Etching.

60.

Kennedy, No. 51.
Signed in the plate,—*Whistler,* 1859. Beautiful impression, printed on Japan paper. Few water and rust stains, otherwise in fine condition.
Height, 9; width, 6 inches.

WHISTLER, JAMES ABBOTT McNEILL

387. BECQUET, THE FIDDLER. Etching.
Kennedy, No. 52.
Fourth State. Fine impression, printed on Japan paper. IN PERFECT CONDITION. *One of the Thames Set.*
Height, 10; width, 7⅝ inches.
[See Illustration]

370.

RNB.BB

WHISTLER, JAMES ABBOTT McNEILL

388. ROTHERHITE. Published as "Wapping." Painter-etching.
Kennedy, No. 66.
One of the "Sixteen Etchings," also known as the "Thames Set."
THIRD STATE. Signed on the plate—*Whistler,* 1860, with diagonal lines, running from left to right, cross the arm and shoulder of the man in the center and other additional work on the sky and the bow of the sail boat. Fine and strong impression on thin Japan paper.
Height, 10⅞; width, 7⅞ inches.

345.

WHISTLER, JAMES ABBOTT McNEILL

389. THE FORGE. Drypoint.
Kennedy, 68.
Signed in the plate,—*Whistler,* 1861. Fine impression. IN PERFECT CONDITION. *One of the Thames Set.*
Height, 7⅝; length, 12½ inches.

50.

WHISTLER, JAMES ABBOTT McNEILL

390. VAUXHALL BRIDGE. Etching.
Kennedy, No. 70.
Signed in the plate,—*Whistler.* Good impression, printed on Japan paper. Has a rubbed spot along bottom plate mark.
Height, 2¾; length, 4½ inches.
TITLE TO THE FRENCH SET. Etching.
Kennedy, No. 25.
Signed in the plate. Fine impression, printed on thin Japan paper. Mounted down.
Height, 4½; length, 5¾ inches.
Together, 2 pieces.

25.

WHISTLER, JAMES ABBOTT McNEILL

391. MILLBANK. Etching.
Kennedy, No. 71.
Beautiful impression printed on French ribbed paper. IN PERFECT CONDITION. *One of the Thames Set.*
Height, 4; length, 5 inches.

25.

WHISTLER, JAMES ABBOTT McNEILL

392. OLD HUNGERFORD BRIDGE. Painter-etching.
Kennedy, No. 76. One of the "Sixteen Etchings," also known as the "Thames Set."
THIRD STATE. Signed on the plate,—*Whistler.* Fine and clear impression on thin Japan paper.
Height, 5½; length, 8⅜ inches.

85.

WHISTLER, JAMES ABBOTT McNEILL

393. OLD HUNGERFORD BRIDGE. *Painter-etching.*
Kennedy, No. 76. One of the "Sixteen Etchings," also known as the "Thames Set."
THIRD STATE. Signed on the plate,—*Whistler.* Fine and clear impression on thin Japan paper.
Height, 5½; length, 8⅜ inches.

95.

WHISTLER, JAMES ABBOTT McNEILL

394. THE STORM. Drypoint.
Kennedy, No. 81. Mansfield, No. 83. Wedmore, No. 77.
On old ribbed paper of a slightly greenish hue; evidently from an old scrapbook; the left lower corner of the blank margin is torn off and the opposite corner somewhat lacerated in tearing off a print once fastened to it.
The plate has been destroyed.
Height, 6; length, 11⅛ inches.

20.

WHISTLER, JAMES ABBOTT McNEILL

395. CHELSEA BRIDGE AND CHURCH. Etching.
Kennedy, No. 95.
Fine impression, printed on Japan paper. Margin slightly rubbed and stained. *One of the Thames Set.*
Height, 4; length, 6⅝ inches.

2250

WHISTLER, JAMES ABBOTT McNEILL

396. FLORENCE LEYLAND. 1873. Etching.
Kennedy, No. 110. Mansfield, No. 109. Wedmore, No. 96.
Ninth State; on "Van Gelder" paper. With good margin.
Height, 8⅜; width, 5⅜ inches.

1250

WHISTLER, JAMES ABBOTT McNEILL

397. FLORENCE LEYLAND. Etching.
Kennedy, No. 110.
Signed in the plate, with the "Butterfly." Good impression, in fine condition.
Height, 8¼; width, 5⅜ inches.

15.

WHISTLER, JAMES ABBOTT McNEILL

398. WHISTLER WITH THE WHITE LOCK.
Dry-point. Kennedy, No. 172. Mansfield, No. 169. Wedmore, No. 142.
The only state. On old paper of a slightly greenish hue with the water-mark "Fleur de Lis." With large margin. Only about 100 impressions taken and the plate destroyed.
Height, 4⅝; width, 3⅛ inches.

20.

WHISTLER, JAMES ABBOTT McNEILL

399. ADAM AND EVE TAVERN, OLD CHELSEA. Etching.
Kennedy, No. 175.
Signed on the plate with the "Butterfly." Very fine impression. IN PERFECT CONDITION.
Height, 6⅞; length, 12 inches.

95.

WHISTLER, JAMES ABBOTT McNEILL

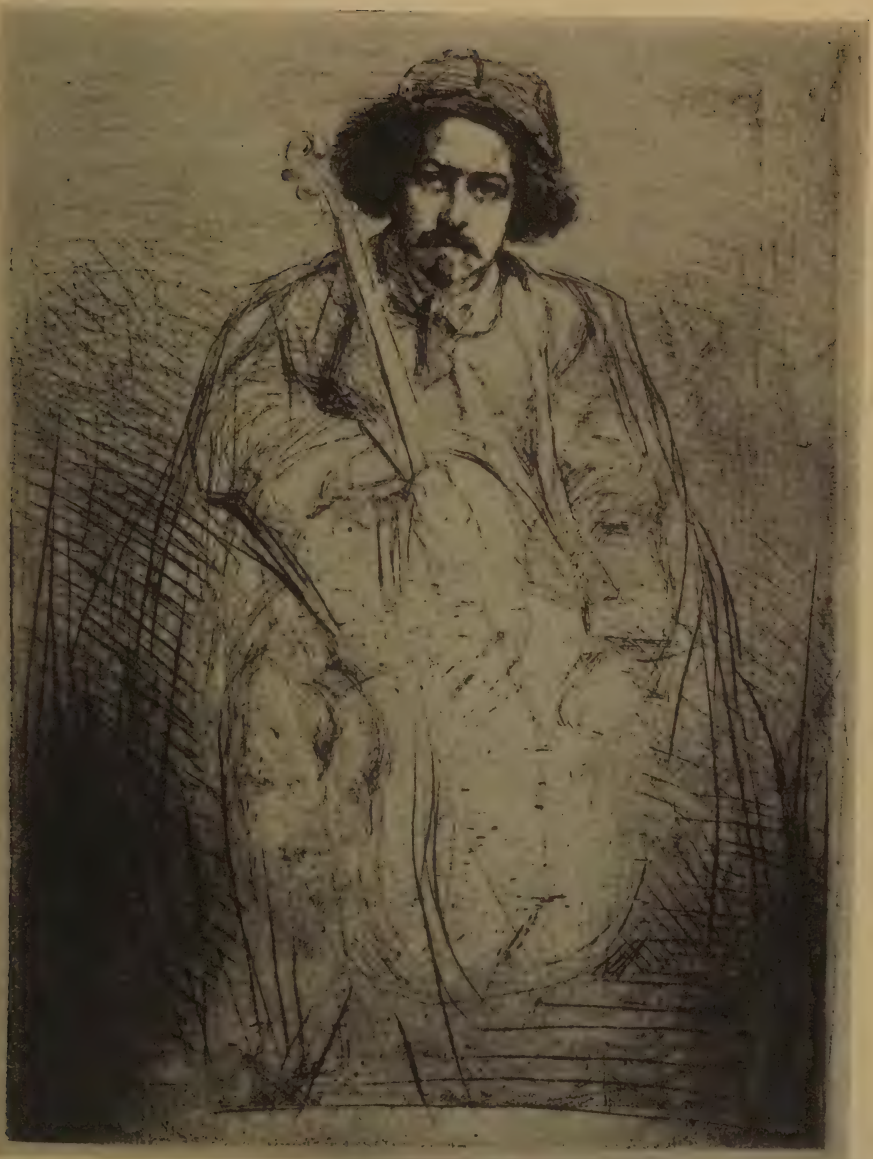
400. ADAM AND EVE TAVERN, OLD CHELSEA. Etching.
Kennedy, No. 175.
Signed on the plate with the "Butterfly." Fine impression, printed on Japan paper. Has been torn in two places and mended, each extending into the etched surface 1 inch from upper plate mark.
Height, 7; length, 11⅞ inches. Framed.

95.

WHISTLER, JAMES ABBOTT McNEILL

401. THE "ADAM AND EVE," OLD CHELSEA. Painter-etching.
Kennedy, No. 175.
SECOND STATE; with the "Butterfly" and with other additional work. Fine and clear impression on thin Japan paper.
Height, 6⅞; length, 12 inches.

110.



JAMES ABBOTT McNEILL WHISTLER

BECQUET, THE FIDDLER

[NO. 387]

WHISTLER, JAMES ABBOTT McNEILL

402. LITTLE VENICE. Etching.

Kennedy, No. 183.

Only State. Proof printed by Whistler and signed on the tab with the,—*Butterfly imp*, in pencil. Extremely fine impression, of this rare and beautiful print. IN PERFECT CONDITION.

Height, 7¼; length, 10⅜ inches.

[See Illustration]

CTNL. BB

WHISTLER, JAMES ABBOTT McNEILL

403. NOCTURNE. Etching.

Kennedy, No. 184.

Fifth State of Five. Proof printed by Whistler and signed on the tab with the,—*Butterfly imp.*, in pencil. Beautiful rich impression in nut-brown ink, marked on the back in Whistler's hand-writing,—*Selected proof*. IN PERFECT CONDITION. RARE.

Height, 7⅞; length, 11⅝ inches.

[See Illustration]

1850. Keppel

WHISTLER, JAMES ABBOTT McNEILL

404. THE TRAGHETTO, No. 2. Etching.

Kennedy, No. 191.

Fourth State of Six. Proof printed by Whistler and signed on the tab with the,—*Butterfly imp.*, in pencil. Extremely fine impression, of this rare and beautiful print. Had a small tear to the right of the tab at bottom which has been mended, otherwise in perfect condition.

Height, 9¼; length, 12 inches.

550. Kennedy

WHISTLER, JAMES ABBOTT McNEILL

405. LONG VENICE. Etching.

Kennedy, No. 212.

Fifth State of Five. Proof printed by Whistler and signed on the tab with the,—*Butterfly imp.* in pencil. Very fine impression. IN PERFECT CONDITION.

Height, 5; length, 12⅛ inches.

From the Ellingwood collection.

625.

WHISTLER, JAMES ABBOTT McNEILL

406. WHEELWRIGHT. Etching.

Kennedy, No. 233.

Proof printed by Whistler and signed on the tab with the,—*Butterfly imp.* in pencil. Extremely fine impression. IN PERFECT CONDITION.

Height, 4⅞; length, 6⅞ inches.

90.

WHISTLER, JAMES ABBOTT McNEILL

407. THE MENPES CHILDREN. Etching.

Kennedy, No. 261.

Signed in the plate with the butterfly. Beautiful impression. IN PERFECT CONDITION.

Height, 2⅝; length, 4 inches.

1750

WHISTLER, JAMES ABBOTT McNEILL

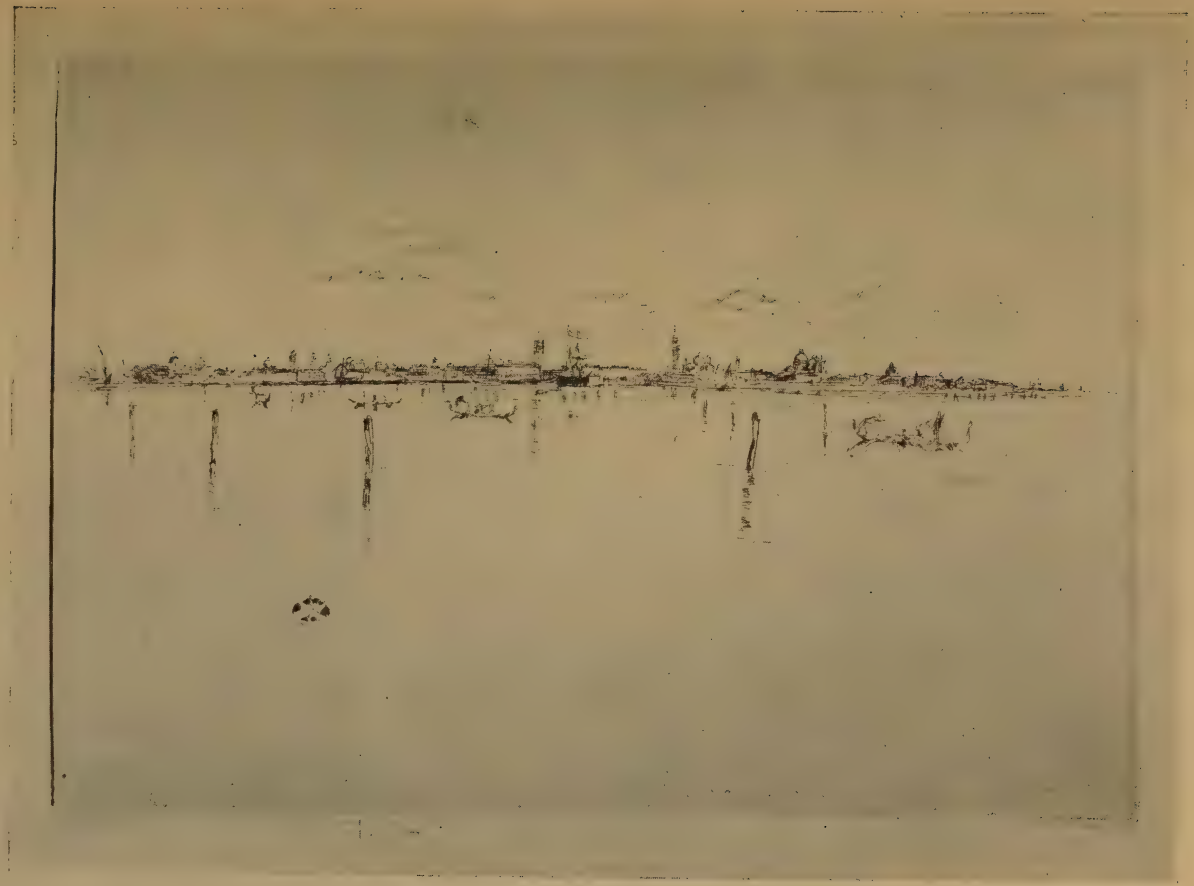
408. THE LITTLE PUTNEY, No. 1. Etching.

Kennedy, No. 179.

Signed on the plate with the "Butterfly." Good impression, in good condition. Published in 'Four Masters of Etching' in 1883.

Height, 5¼; length, 8⅛ inches.

275



JAMES ABBOTT McNEILL WHISTLER
LITTLE VENICE [NO. 402]

WHISTLER, JAMES ABBOTT McNEILL
409. EARLY MORNING BATTERSEA. Lithotint.
Way, No. 7.
Signed with the butterfly drawn on the stone. Beautiful impression IN PERFECT CONDITION.
Height, 6½; length, 10¼ inches.

WHISTLER, JAMES ABBOTT McNEILL
410. VICTORIA CLUB. Lithograph.
Way, No. 11.
Signed with the butterfly drawn on the stone. Fine impression. IN PERFECT CONDITION.
Height, 8; width, 5⅜ inches.

WHISTLER, JAMES ABBOTT McNEILL
411. OLD BATTERSEA BRIDGE. Lithograph.
Way, No. 12.
Signed with the butterfly drawn on the stone. Beautiful impression. IN PERFECT CONDITION.
Height, 5½; length, 13 inches.

WHISTLER, JAMES ABBOTT McNEILL
412. OLD BATTERSEA BRIDGE. Lithograph.
Way, No. 12.
Signed with the butterfly drawn on the stone. Beautiful impression. IN PERFECT CONDITION.
Height, 5½; length, 13 inches.

WHISTLER, JAMES ABBOTT McNEILL
413. DRURY LANE RAGS. Lithograph.
Way, No. 21.
Signed with the butterfly drawn on the stone, and in pencil, in lower margin. Beautiful impression. IN PERFECT CONDITION.
Height, 5⅞; length, 6⅜ inches.

WHISTLER, JAMES ABBOTT McNEILL
414. CHELSEA RAGS. A shop in Milman's Row in the neighborhood of Chelsea. Painter-lithograph. Way, No. 22.
Published in "Albemarle."
Height, 7⅛; width, 6⅜ inches.

WHISTLER, JAMES ABBOTT McNEILL
415. GANTS DE SUÈDE. Lithograph.
Way, No. 26.
Signed with the butterfly drawn on the stone, and in pencil, in margin. Beautiful impression. IN PERFECT CONDITION.
Height, 8½; width, 4 inches.

WHISTLER, JAMES ABBOTT McNEILL
416. COCKS AND HENS, HOTEL COLBERT. Lithograph.
Way, No. 36.
Signed with the butterfly drawn on the stone, and in pencil, in lower margin. Superb impression. IN PERFECT CONDITION.
Height, 7⅝; width, 5⅝ inches.

WHISTLER, JAMES ABBOTT McNEILL
417. TÊTE-À-TÊTE IN THE GARDEN. Lithograph.
Way, No. 54.
Signed with the butterfly drawn on the stone. Beautiful impression. IN PERFECT CONDITION.
Height, 7⅝; width, 6½ inches.

JAMES ABBOTT McNEILL WHISTLER
NOCTURNE [NO. 403]

WHISTLER, JAMES ABBOTT McNEILL
418. THE SISTERS. Lithograph.
Way, No. 71.
Signed with the butterfly drawn on the stone. Very beautiful impression.
IN PERFECT CONDITION.
Height, 5⅞; length, 9¼ inches.

WHISTLER, JAMES ABBOTT McNEILL
419. GIRL WITH A BOWL. Lithograph.
Way, No. 82.
Signed with the butterfly drawn on the stone. Superb impression.
IN PERFECT CONDITION. VERY RARE.
Height, 5⅜; width, 2⅝ inches.

WHISTLER, JAMES ABBOTT McNEILL
420. THE STRONG ARM. Lithograph.
Way, No. 89.
Signed with the butterfly drawn on the stone. Beautiful impression.
IN PERFECT CONDITION.
Height, 7¾; width, 6¼ inches.

WHISTLER, JAMES ABBOTT McNEILL
421. STUDY—MR. THOMAS WAY, No. 1. Lithograph.
Way, No. 107.
Signed with the butterfly drawn on the stone. Superb impression.
IN PERFECT CONDITION.
Height, 7⅜; width, 4¾ inches.

WHISTLER, JAMES ABBOTT McNEILL
422. UNFINISHED SKETCH OF LADY HADEN. Lithograph.
Way, No. 143.
Signed with the butterfly drawn on the stone. Beautiful impression.
IN PERFECT CONDITION.
Height, 11⅞; width, 7¾ inches.

WIER, RENOUARD, STRANG

WIER, RENOUARD, STRANG
423. Original etchings and drypoints, published in the various Art magazines at different times, included are also examples by Burridge, Roll, Roy, Raffaelli, and Vierge.
Together, 8 pieces, various sizes.

JOHANN GEORG WILLE
1715-1808

Born in the obermühle Bierberthal near Koenigsberg (Granduchy of Hesse); died in Paris.

First apprenticed to a gunsmith who taught him engraving on steel and silver. In 1736 he went to Paris. On his way met G. F. Schmidt and they decided to travel together. In this manner a fast friendship sprang up between them which lasted all their lives. Wille first worked for Odieuvre, but soon received the favorable notice of H. Rigaud. After that he rose rapidly and became the most celebrated engraver of his time.

WILLE, JOHANN GEORG
424. L'OBSERVATEUR DISTRAIT. Line-engraving.
After Fr. Mieris. Le Blanc pp. 5½. No. 65. Second State. The plate is terminated; in the upper margin "Will" and "Zwölfte Platte" reversed. In the lower margin the Coat-of-arms and the small sketch only. With margin showing the plate-mark. Very fine. With an unidentified collector's mark—"head of stag in oval border," dry stamp.
Height, 9; width, 8 inches.

ANDERS ZORN

Swedish painter and etcher. Born at Mora in Delcarlia in 1860.
"But it is in his etchings that the art of Anders Zorn is seen in its highest vigor, creativeness and sureness of hand, whether these etchings be done directly from nature or are transcriptions of his masterly paintings. Lines apparently scribbled at random, and which might seem to harshly gash the copper-plate, result in a whole which is strong, clear, and vivid, and the etchings present pictures expressing the most delicate and fleeting phases of expression and gesture."—HENRI MARCEL.

ZORN, ANDERS

425. ROSITA MAURI. Etching.
Delteil, No. 34.
Signed in lower margin, in pencil,—*Zorn*. Very fine impression, printed in brown ink on heavy Japan paper. Margins along plate-mark badly rubbed.
Height, 8⅝; width, 5⅝ inches.

240.

ZORN, ANDERS

426. JOHN HAY. Etching.
Delteil, No. 178.
Signed in lower margin, in pencil,—*Zorn*. Beautiful impression. IN PERFECT CONDITION.
Height, 7⅞; width, 6 inches.

120.

ZORN, ANDERS

427. PORTRAIT OF THE ARTIST. Etching.
Delteil, No. 180.
Signed in the plate. Beautiful impression. IN PERFECT CONDITION.
Height, 7; width, 5 inches.

50.

ZORN, ANDERS

428. MISS EMMA RASSMUSSEN. Etching.
Delteil, No. 182.
Signed in lower margin, in pencil,—*Zorn*. Beautiful impression. IN PERFECT CONDITION.
Height, 7⅞; width, 5⅞ inches.
[See Illustration]

625.

ZORN, ANDERS

429. DANCE AT GOPSMOR. Etching.
Delteil, No. 192.
Signed in lower margin, in pencil,—*Zorn*. Beautiful impression. IN PERFECT CONDITION.
Height, 11¾; width, 7¾ inches.

65.

ZORN, ANDERS

430. THE THREE SISTERS. Etching.
Delteil, Supplement, No. 259.
Signed in lower margin, in pencil,—*Zorn*. Beautiful impression. IN PERFECT CONDITION.
Height, 9¾; width, 7 inches.

70.

ZORN, ANDERS

431. CROWN PRINCESS OF SWEDEN. Etching.
Delteil, Supplement, No. 260.
Signed in lower margin, in pencil,—*Zorn*. Beautiful impression. IN PERFECT CONDITION.
Height, 9¾; width, 7 inches.

210.

ZORN, ANDERS
432. BERSAK. Etching.
Delteil, Supplement, No. 261.
Signed in lower margin, in pencil,—*Zorn.* Beautiful impression.
IN PERFECT CONDITION.
Height, 9¾; width, 7 inches.

110.

ZORN, ANDERS
433. FRIDA. Etching.
Delteil, Supplement, No. 262.
Signed in lower margin, in pencil,—*Zorn.* Beautiful impression.
IN PERFECT CONDITION.
Height, 7¾; width, 5¾ inches.

90.

ZORN, ANDERS
434. SELF-PORTRAIT WITH FUR CAP. Etching.
Delteil, Supplement, No. 269.
Signed in lower margin, in pencil,—*Zorn.* Beautiful impression.
IN PERFECT CONDITION.
Height, 7; width, 4⅝ inches.
[See Frontispiece for Illustration]

375.

ZORN, ANDERS
435. BUST. Etching.
Delteil, Supplement, No. 270.
Signed in lower margin, in pencil,—*Zorn.* Beautiful impression.
IN PERFECT CONDITION.
Height, 9¾; width, 7 inches.

60.

ZORN, ANDERS
436. THE TWO. Etching.
Delteil, Supplement, No. 271.
Signed in lower margin, in pencil,—*Zorn.* Beautiful impression.
IN PERFECT CONDITION.
Height, 7¾; width, 5⅞ inches.

100.

ZORN, ANDERS
437. DANCE AT GOPSMOR. Etching.
Delteil, Supplement, No. 272.
Signed in lower margin, in pencil,—*Zorn.* Beautiful impression.
IN PERFECT CONDITION.
Height, 11⅛; width, 7½ inches.

85.

ZORN, ANDERS
438. MY TWO MODELS. Etching.
Delteil, Supplement, No. 273.
Signed in lower margin, in pencil,—*Zorn.* Beautiful impression.
IN PERFECT CONDITION.
Height, 7¾; width, 5¾ inches.

95.

ZORN, ANDERS
439. PA HAMSO. Etching.
Delteil, Supplement, No. 274.
Signed in lower margin, in pencil,—*Zorn.* Beautiful impression.
IN PERFECT CONDITION.
Height, 7⅝; width, 5½ inches.

80.

ANDERS ZORN

MISS EMMA RASSMUSSEN

[NO. 428]

ZORN, ANDERS
440. ALDER. Etching.
Delteil, Supplement, No. 279.
Signed in lower margin, in pencil,—*Zorn.* Beautiful impression.
IN PERFECT CONDITION.
Height, 6⅞; width, 4⅝ inches.

90.

ZORN, ANDERS
441. DALECARLIAN PEASANT. Etching.
Delteil, Supplement, No. 280.
Signed in lower margin, in pencil,—*Zorn.* Beautiful impression.
IN PERFECT CONDITION.
Height, 6¼; width, 4⅝ inches.

85.

ZORN, ANDERS
442. PILOT. Etching.
Delteil, Supplement, No. 283.
Signed in lower margin, in pencil,—*Zorn.* Beautiful impression.
IN PERFECT CONDITION.
Height, 6⅞; width, 4½ inches.

100.

ZORN, ANDERS
443. BALANCE. Etching.
Delteil, Supplement, No. 285.
Signed in lower margin, in pencil,—*Zorn.* Beautiful impression.
IN PERFECT CONDITION.
Height, 6½; width, 4½ inches.

80.

ZORN, ANDERS
444. AGAINST THE CURRENT. Etching.
Delteil, Supplement, No. 286.
Signed in lower margin, in pencil,—*Zorn.* Beautiful impression.
IN PERFECT CONDITION.
Height, 4½ length, 6½ inches.

95.

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THOMAS E. KIRBY,
AUCTIONEER.

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